Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

1

HOPI KACHINA FIGURE

Estimate: 15,000 - 25,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Citulilu
Circa 1890
Height: 12 ¾ in (32.4 cm)
Cottonwood, pigments, hair, horsehair, leather, fabric

PROVENANCE

George Terasaki, New York, acquired in the 1970s

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 8

CATALOGUE NOTE

Citulilu is a Zuni name for a Hopi kachina that frequently acts as a "guard" for Chief kachinas. He is distinctive for the rattlesnake painted across his forehead, as seen in the present example. Among the purposes of "guard" kachinas are protecting audience members from close proximity to the spiritual power of Chief kachinas, thus acting as a sort of barrier between the human and the divine.

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/hopi-kachina-figure

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2

HOPI KACHINA FIGURE

Estimate: 8,000 - 12,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting an Unknown Spirit
Circa 1885
Height: 8 ¼ in (21 cm)
Cottonwood, pigments
An old paper label to the reverse

PROVENANCE

George Terasaki, New York, acquired by the 1970s

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 3

CATALOGUE NOTE

Some Hopi dolls are unidentifiable owing to the vicissitudes of age and neglect. Identification is especially difficult if the kachina's mask has lost its painted details, as is the case for this exceptionally old example.

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3

HOPI KACHINA FIGURE

Estimate: 15,000 - 25,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Mosairu
Circa 1880
Height: 15 ½ in (39.5 cm)
Cottonwood, pigments

PROVENANCE

Alan Kessler, Santa Fe
Sotheby's, New York, December 4, 1997, lot 41, consigned by the above
Donald Ellis, Dundas, acquired at the above auction
George Terasaki, New York, acquired by 2008

LITERATURE

Philip Z. Trupp, "Kachinas", *Collections*, 1998, Vol. 3, No. 1, p. 43
Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 3
"Monumental Legacy", *Native American Art*, No. 23, October and November 2019, p. 127, fig. 3

CATALOGUE NOTE

Mosairu appears during Angk'wa evening dances as a herder or a guard. He is also referred to as the buffalo kachina. While buffaloes were not native to Hopi lands, they were important among the Eastern pueblos, and as a result, Mosairu kachina was inducted into the pantheon of spirits in order to increase the presence of the animal.

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Sculpture from the Collection of George Terasaki

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4

HOPI FIGURE

Estimate: 4,000 - 6,000 USD

DESCRIPTION

HOPI FIGURE

Depicting a Seated Woman
Circa 1910
Length: 5 ⅛ in (13 cm); Height: 5 ½ in (14 cm)
Cottonwood, pigments

PROVENANCE

George Terasaki, New York, acquired in the 1970s

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 19

CATALOGUE NOTE

Carvings such as this are often playful expressions made by kachina carvers as gifts for family members or friends. From her hairstyle, we know that the woman is married.

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Sculpture from the Collection of George Terasaki

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5

HOPI KACHINA FIGURE

Estimate: 10,000 - 15,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Lenang
Circa 1890
Height: 12 ¼ in (31 cm)
Cottonwood, pigments, wool

PROVENANCE

George Terasaki, New York, acquired in the 1970s

LITERATURE

Andrea Portago and Barton Wright, *Classic Hopi and Zuni Kachina Figures*, Santa Fe, 2006, pl. 77 and p. 141
Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 26

CATALOGUE NOTE

Barton Wright notes that "the Flute Kachina, Lenang, is an important one for he is associated with the bringing of water, particularly to the springs that formerly furnished all the water for the Hopi villages." (Wright in Portago and Wright, *Classic Hopi and Zuni Kachina Figures*, Santa Fe, 2006, p. 141). Lenang appears here without his characteristic instrument, but the position of the mouth suggests its presence.

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Sculpture from the Collection of George Terasaki

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6

HOPI KACHINA FIGURE

Estimate: 12,000 - 18,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Hemis
Circa 1885
Height: 18 ⅛ in (46 cm)
Cottonwood, pigments
The reverse inscribed in black ink: "T.4.2.9"

PROVENANCE

George Terasaki, New York, acquired in the 1970s

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 30

CATALOGUE NOTE

The Hemis kachina represents an example of a ″borrowed kachina″, a kachina spirit adopted from other Pueblos by the Hopis because they are deemed to be particularly effective in bringing rain or other beneficial occurrences. The Hemis kachina is responsible for bringing rain to deliver a mature corn crop to the Hopi people. Indeed, the apparently phallic symbols on the present example are best read as dark rain falling from the clouds. Its two-dimensional composition belongs to a class of kachinas referred to as ″cradle kachinas″, as they were given to very young children.

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Sculpture from the Collection of George Terasaki

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7

HOPI KACHINA FIGURE

Estimate: 12,000 - 18,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Kawaika-a
Circa 1900
Height: 12 ⅝ in (32 cm)
Cottonwood, pigments
The reverse of the proper left heel inscribed in black ink: "18-6185"

PROVENANCE

George Terasaki, New York, acquired in the 1970s

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 32

CATALOGUE NOTE

An uncommon doll in recent history, the Kawaika-a kachina comes from the Laguna Pueblo. During Hopi ceremonies they appear as group dancers in the Line or Mixed dances. They are closely related to Sio Soyowa and Tiwenu kachinas (Galerie Flak, ed., *Esprit Kachina*, Paris, 2003, p. 105).

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/hopi-kachina-figure-6

Sculpture from the Collection of George Terasaki

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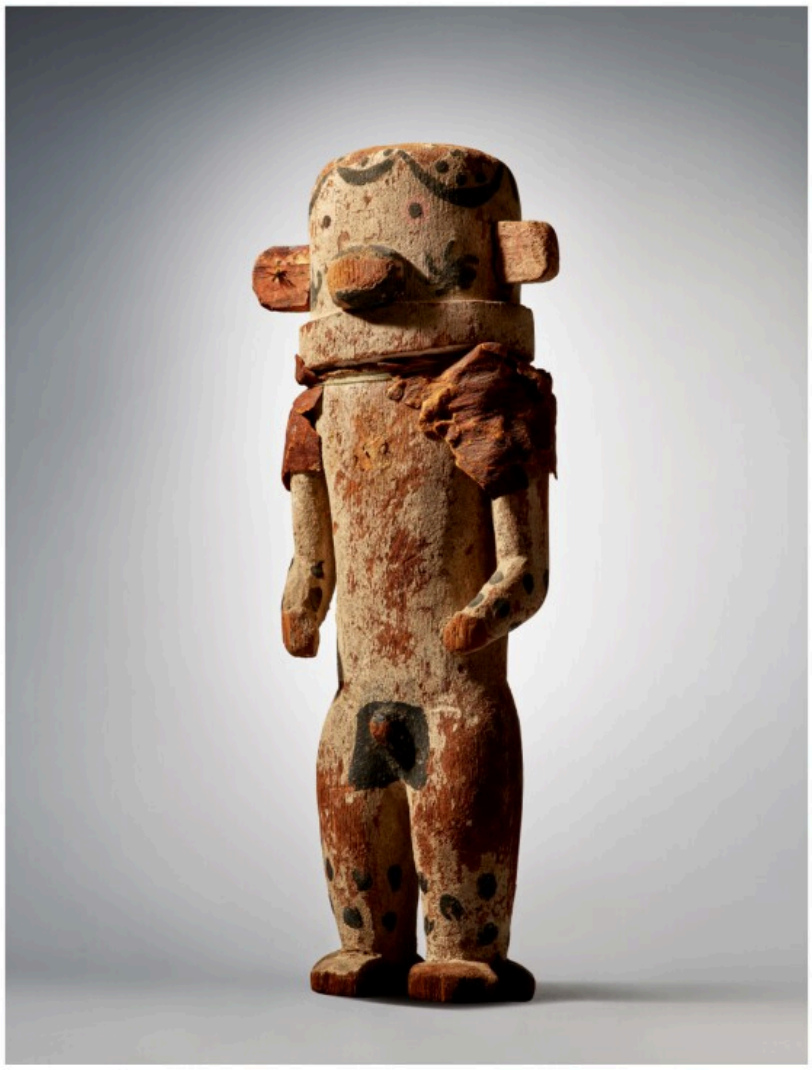

8

HOPI KACHINA FIGURE

Estimate: 12,000 - 18,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Honani
Circa 1880 or earlier
Height: 8 ⅛ in (20.5 cm)
Cottonwood, pigments, tanned hide

PROVENANCE

George Terasaki, New York, acquired in the 1970s

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 2

CATALOGUE NOTE

Honani, or the badger kachina, is rendered in two distinct stylistic forms. The current example is the older of the two, in which form he is a healing kachina who receives Hopi villagers' prayers for the growth of healing herbs.

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9

HOPI FIGURE

Estimate: 3,000 - 5,000 USD

DESCRIPTION

HOPI FIGURE

Depicting Koyemsi
Circa 1910
Height: 13 ¼ in (33.5 cm)
Cottonwood, pigments, fiber

PROVENANCE

George Terasaki, New York, acquired in the 1970s

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 47

CATALOGUE NOTE

Like the Koshare, the Koyesmi is not a kachina, but rather a clown figure, commonly called Mud Head and shared by both the Hopi and Zuni peoples. Koyesmi "is an interlocutor between kachinas and men. It behaves as a simpleton one moment, a wise man the next." (Wright in Portago and Wright, *Classic Hopi and Zuni Kachina Figures*, Santa Fe, 2006, p. 142).

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10

HOPI KACHINA FIGURE

Estimate: 7,000 - 10,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Tasap
Circa 1890
Height: 12 ⅝ in (32 cm)
Cottonwood, pigments, cloth, fiber

PROVENANCE

George Terasaki, New York, acquired in the 1970s

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 38

CATALOGUE NOTE

Tasap or the "Navajo kachina" assumes dancing behaviors that the Hopi associate with the neighboring Navajo people. Among these behaviors is an exaggerated slowness to their dancing. They often sing Navajo phrases, and their costume bears a resemblance to those worn by actual Navajo dancers (Wright, *Hopi Kachinas: The Complete Guide to Collecting Kachina Dolls*, Flagstaff, 1977, p. 68).

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/hopi-kachina-figure-8

Sculpture from the Collection of George Terasaki

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11

HOPI KACHINA FIGURE

Estimate: 20,000 - 30,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Sotuknangu
Circa 1880
Height: 19 ¾ in (50 cm)
Cottonwood, pigments

PROVENANCE

George Terasaki, New York, acquired in the 1970s

LITERATURE

Andrea Portago and Barton Wright, *Classic Hopi and Zuni Kachina Figures*, Santa Fe, 2006, pl. 103 and p. 144
Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 1 (cover)

CATALOGUE NOTE

Sotuknangu is both a kachina and a deity figure, whose name roughly translates to “Heart of the Sky God.” As a deity and lord of the sky and all of its attributes, Sotuknangu figures prominently into the Hopi creation myth, which tells of four separate, distinct worlds.

In the first world, known as Tokpela or “Infinite Space,” the Creator or Taiowa created Sotuknangu with an instructive to create nine universes using the elements of earth, water and air. He then was able to create a female companion, known as Kokyangwuti (or “Spider-Grandmother”), who would help him populate these universes with flora and fauna. She then created the first humans in the likeness of Sotuknangu. The sky god endowed these humans with speech and instructed them to worship and respect their Creator. As humans multiplied and established themselves on Earth, they became susceptive to forces like Lavaihoya, or the “Smooth Talker,” who dispelled earlier conceptions of equality amongst men and respect for animals. As a result, animals ceased to interact with humans, and humans divided themselves into groups based upon skin color and native language. In order to bring an end to the chaos, Sotuknangu gathered all the men who remained loyal to his original precepts, and guided them to safety while destroying the rest of the world with fire.

In the second world called Topka or “Black Midnight,” men at first lived peacefully, until they gathered in villages and started participating in commerce, which led to extreme corruption and loss of faith in the Creator. Sotuknangu then again saved those who remained faithful, and destroyed the rest by ice.

The third world was called Kuskurza, and as before Sotuknangu instructed the humans that remained to follow the ancient precepts. This time however, man created civilizations which begot warfare. Once again, Sotuknangu saved the few who remained pure, and destroyed this world by flood.

The remaining humans went by raft to the fourth world or Oraibi, which according to Hopi tradition is the world still inhabited by mankind (see Geneste and

Mickeler, *Kachina: Messengers of the Hopi and Zuñi Gods*, Paris, 2011, pp. 10-13). Sotuknangu thus plays an integral role as both a creator and destroyer figure in the Hopi pantheon, whose ability to control the elements has the power to alternatively nurture or destroy life. According to Barton Wright, in his role as a kachina Sotuknangu "[...] is a fearsome personage who can strike people with lightning, scattering them about in pieces. He then puts them back together, but when he does this, they are put together wrong." (Portago and Wright, *Classic Hopi and Zuni Kachina Figures*, Santa Fe, 2006, p. 144).

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12

ZUNI KACHINA FIGURE

Estimate: 12,000 - 18,000 USD

DESCRIPTION

ZUNI KACHINA FIGURE

Depicting Kanatshu
Circa 1900-1920
Height: 12 in (30.5 cm)
Pine, pigments, cloth, fiber, hair, horsehair, wild turkey feathers

PROVENANCE

George Terasaki, New York, acquired by 1986

LITERATURE

George Terasaki, advertisement, *American Indian Art Magazine*, Vol. 11, No. 3, Summer 1986, p. 1
Andrea Portago and Barton Wright, *Classic Hopi and Zuni Kachina Figures*, Santa Fe, 2006, pl. 65 and p. 139
Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 23

CATALOGUE NOTE

According to Barton Wright "the Zuni kachina Kanatshu is thought of as a gentle dancer who comes in the winter. He usually dances with other kachinas like Kokoshi and at other times comes in a set. He is thought to be equivalent to the Hopi Talavai-i Kachina." (Wright in Portago and Wright, *Classic Hopi and Zuni Kachina Figures*, Santa Fe, 2006, p. 139).

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13

ZUNI KACHINA FIGURE

Estimate: 12,000 - 18,000 USD

DESCRIPTION

ZUNI KACHINA FIGURE

Depicting Hilili
Circa 1880
Height: 11 ¾ in (30 cm)
Pine, pigments, cloth, hair, rabbit fur, fiber, wool

PROVENANCE

George Terasaki, New York, acquired in the 1970s

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 31

CATALOGUE NOTE

Hilili is alternately known by the nickname, the ″Witch″ Kachina. He came to the Hopi people from the Zuni or Laguna Pueblo prior to the start of the twentieth century. His appearance in village dances on the First Mesa was met with disapproval by Hopi living on the Second and Third Mesa, thus leading to his ominous pseudonym.

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14

HOPI FIGURE

Estimate: 6,000 - 9,000 USD

DESCRIPTION

HOPI FIGURE

Depicting Koyala or Koshare
Circa 1890
Height (with hair): 13 ¾ in (35 cm)
Cottonwood, pigments, hair, fiber
Inscribed on the reverse in black ink: "x4.39"

PROVENANCE

George Terasaki, New York, acquired in the 1970s

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 15

CATALOGUE NOTE

This doll depicts an older version of the more familiar white and dark stripes of the Koshare "clown" figure (see lot 35).

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15

HOPI KACHINA FIGURE

Estimate: 6,000 - 9,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Konin or Havasupai
Circa 1880
Height: 8 ½ in (21.5 cm)
Cottonwood, pigments, cloth

PROVENANCE

George Terasaki, New York, acquired by the 1970s

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 34

CATALOGUE NOTE

The Konin or Havasupai kachina is the Hopi representation of the Havasupai, a neighboring people who live to the west of the Hopi in Havasu (or Cataract) Canyon. The distinctive marks across the nose and mouth represent the typical face paint worn by the Havasupai. This kachina usually dances with its female counterpart, Konin Mana (Wright in Galerie Flak, ed., *Esprit Kachina*, Paris, 2003, p. 130).

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/hopi-kachina-figure-10

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16

HOPI FIGURE

Estimate: 20,000 - 30,000 USD

DESCRIPTION

HOPI FIGURE

Depicting Tasavu
Circa 1880-1900
Height: 11 ⅜ in (29 cm)
Cottonwood, pigments, squirrel fur, tanned hide, fiber, turquoise
The turquoise pendant with an attached paper label inscribed in black ink: "Navajo Medicine Man Altar Idol-Little Fire Society/Zuni 1908 collected 24069 # Oct"

PROVENANCE

George Terasaki, New York, acquired in the 1970s

LITERATURE

Andrea Portago and Barton Wright, *Classic Hopi and Zuni Kachina Figures*, Santa Fe, 2006, pl. 15 and p. 133
Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 10

CATALOGUE NOTE

This figure depicts Tasavu, not a kachina but rather a clown who appears as a caricature of the Navajo, the Hopi's neighbors. Wright notes that "when [Tasavu] appears it behaves in ways that present the worst attributes of the Navajo to the great amusement of the Hopi audience at the dance." (Wright in Portago and Wright, *Classic Hopi and Zuni Kachina Figures*, Santa Fe, 2006, p. 133).

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17

COCHITI VESSEL

Estimate: 15,000 - 25,000 USD

DESCRIPTION

COCHITI VESSEL

Circa 1870-1890
Diameter: 14 ⅜ in (36.5 cm)
Clay, slip, pigment

PROVENANCE

George Terasaki, New York, acquired in the 1970s

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18

ZUNI VESSEL

Estimate: 12,000 - 18,000 USD

DESCRIPTION

ZUNI VESSEL

Circa 1900
Diameter: 11 ⅝ in (29.5 cm)
Clay, slip, pigments

PROVENANCE

George Terasaki, New York, acquired in the 1970s

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19

ZIA VESSEL

Estimate: 8,000 - 12,000 USD

DESCRIPTION

ZIA VESSEL

Early 20th Century
Diameter: 10 ⅞ in (27.5 cm)
Clay, slip, pigments

PROVENANCE

George Terasaki, New York, acquired in the 1970s

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/zia-vessel

Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

20

ZUNI TERRACED BOWL

Estimate: 12,000 - 18,000 USD

DESCRIPTION

ZUNI TERRACED BOWL

Circa 1860-1890
Diameter: 11 ⅝ in (29.5 cm)
Clay, slip, pigments

PROVENANCE

George Terasaki, New York, acquired in the 1970s

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/zuni-terraced-bowl

Sculpture from the Collection of George Terasaki

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21

APACHE STORAGE JAR

Estimate: 6,000 - 9,000 USD

DESCRIPTION

APACHE STORAGE JAR

Late 19th Century
Height: 14 ⅝ in (37 cm)
Willow, devil's claw

PROVENANCE

George Terasaki, New York, probably acquired in the 1960s

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

22

APACHE STORAGE JAR

Estimate: 15,000 - 25,000 USD

DESCRIPTION

APACHE STORAGE JAR

Late 19th Century
Height: 23 ¼ in (59 cm)
Willow, devil's claw

PROVENANCE

George Terasaki, New York, probably acquired in the 1960s

CATALOGUE NOTE

This large, elegantly shaped coil-weave Apache storage jar, or olla, exhibits geometric shapes and angular life forms typical of basketry of the Southwest.
While similar patterns appear throughout the surface of this piece, each horizontal motif is unique. A sequence of angular figures line the rim of the jar as well as the circumference towards the top of the jar wall, while abstract designs constitute the rest of the patterning. Many of these designs are outlined. This stylistic detail, in addition to the attention given to balance and harmony between motifs and negative space, contribute to the light, vibrant and dynamic nature of the decoration. Both alternating and repetitive symmetry evoke a bold and truly captivating rhythm. Hidden on the underside of the olla, a sun-like motif radiates outwards, a symbol that contributes to the notion of repetition and cyclical patterns.

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/apache-storage-jar-2

Sculpture from the Collection of George Terasaki

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23

COVERED BASKET

Estimate: 5,000 - 7,000 USD

DESCRIPTION

COVERED BASKET

By Elizabeth Hickox (Wiyot-Karut, circa 1875 - 1947)
Circa 1910-1920
Diameter: 7 ⅛ in (18 cm)
Conifer root, hazel shoots, maidenhair stems, bear grass

PROVENANCE

George Terasaki, New York, acquired by the 1960s

CATALOGUE NOTE

Elizabeth Hickox (1872-1947) was the most famous exponent of the twined basketry tradition of northern California. Her baskets are immediately identifiable by their distinctive form, with their tall, elegant knobs, and by their remarkable delicacy and fineness, with Hickox famous for her “exceptional care taken in weaving” (Cohodas, *Basket Weavers for the California Curio Trade: Elizabeth and Louise Hickox*, Tucson and Los Angeles, 1997, p. 137). Hickox made her baskets for the “curio trade” and intended for them to be picked up, handled and admired. One of her most distinctive flourishes is only visible when one lifts off the lid, revealing a design on the interior of the base.

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/covered-basket

Sculpture from the Collection of George Terasaki

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24

POMO OVAL GIFT BASKET

Estimate: 3,000 - 5,000 USD

DESCRIPTION

POMO OVAL GIFT BASKET

Early 20th century
Width: 23 ⅞ in (60.5 cm)
Sedge root, bulrush root, willow, beads

PROVENANCE

George Terasaki, New York, probably acquired in the 1960s

CATALOGUE NOTE

This tightly-woven coil basket exhibits a beautiful zig-zagging pattern, accentuated by delicate beads. The graceful shape of the basket itself adds to its harmonious aesthetic. In Pomo communities, both men and women alike are basket makers, although in general women weave the coiled, twined or feathered baskets used for cooking or storing food.

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/pomo-oval-gift-basket

Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

25

BURDEN BASKET, NORTHERN CALIFORNIA

Estimate: 4,000 - 6,000 USD

DESCRIPTION

BURDEN BASKET, NORTHERN CALIFORNIA

Circa 1910
Height: 17 ⅜ in (44 cm)
Conifer root, hazel shoots, bear grass

PROVENANCE

George Terasaki, New York, acquired in the 1960s

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

26

BURDEN BASKET, NORTHERN CALIFORNIA

Estimate: 4,000 - 6,000 USD

DESCRIPTION

BURDEN BASKET, NORTHERN CALIFORNIA

Circa 1910
Height: 18 ½ in (47 cm)
Conifer root, hazel shoots, bear grass

PROVENANCE

George Terasaki, New York, acquired in the 1960s

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

27

HOPI KACHINA FIGURE

Estimate: 7,000 - 10,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Alo Mana
Circa 1890
Height: 11 in (27.9 cm)
Cottonwood, pigments, cloth, fiber

PROVENANCE

Joseph Jacinto Mora (1876-1947), Monterey, acquired when living near Oraibi between 1904-1906
Jo N. Mora Jr, Monterey, by descent from the above
George Terasaki, New York, acquired from the above in March, 1972

LITERATURE

Andrea Portago and Barton Wright, *Classic Hopi and Zuni Kachina Figures*, Santa Fe, 2006, pl. 79 and p. 141
Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 25

CATALOGUE NOTE

"Alo Mana is a white female kachina that has apparently been derived from Zuni. There is a strong resemblance to the warrior woman, Kothlamana, at that pueblo. At Hopi she may come to make music in the Niman Ceremony." (Wright in Portago and Wright, *Classic Hopi and Zuni Kachina Figures*, Santa Fe, 2006, p. 141). During ritual dances, Alo Mana typically accompanies Angak'china or the "Long-Haired" kachina, and together they help bring about a successful harvest.

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/hopi-kachina-figure-11

Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

28

HOPI KACHINA FIGURE

Estimate: 5,000 - 7,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Saitaka
Circa 1900
Height: 11 ¾ in (30 cm)
Cottonwood, pigments, fiber

PROVENANCE

Joseph Jacinto Mora (1876-1947), Monterey, acquired when living near Oraibi between 1904-1906
Jo N. Mora Jr, Monterey, by descent from the above
George Terasaki, New York, acquired from the above in March, 1972

LITERATURE

Andrea Portago and Barton Wright, *Classic Hopi and Zuni Kachina Figures*, Santa Fe, 2006, pl. 72 and p. 140
Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 7

CATALOGUE NOTE

Saitaka represents the Hopi's neighbours, the Navajo. Unlike the Sio Hemis (see lot 31), this is not a "borrowed kachina", but rather the personage of a Navajo, in much the same way that the Konin or Havusapai kachina (see lot 15) is the personage of a Havasupai.

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

29

HOPI KACHINA FIGURE

Estimate: 5,000 - 7,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Tsitoto
Circa 1890
Height: 8 ¾ in (22.2 cm)
Cottonwood, pigments, fiber

PROVENANCE

Joseph Jacinto Mora (1876-1947), Monterey, acquired when living near Oraibi between 1904-1906
Jo N. Mora Jr, Monterey, by descent from the above
George Terasaki, New York, acquired from the above in March, 1972

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 27

CATALOGUE NOTE

Barton Wright writes that "Tsitoto is an ancient kachina who appears on all three mesas in many ceremonies. He may appear in the Palolokong Ceremony and the Mixed Kachina Dances as well as in the Powamu and Pachavu Ceremonies. [...] The many bands of color and the multicolored feathers present a rainbow-like appearance, and he looks like a walking prayer for summer. However, at least one of his functions seems to be purification. [...] In this role he carries a small bunch of yucca blades and strikes each individual that he meets a rather firm blow whether he be a child or an adult, Hopi or White. The kachina appears like this most often in the Bean Dance." (Wright, *Kachinas: a Hopi Artist's Documentary*, Phoenix, 2014, p. 30).

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/hopi-kachina-figure-13

Sculpture from the Collection of George Terasaki

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30

HOPI FIGURE

Estimate: 15,000 - 25,000 USD

DESCRIPTION

HOPI FIGURE

Depicting Palhik Mana
Circa 1900
Height: 11 ½ in (29.2 cm)
Cottonwood, pigments

PROVENANCE

Joseph Jacinto Mora (1876-1947), Monterey, acquired when living near Oraibi between 1904-1906
Jo N. Mora Jr, Monterey, by descent from the above
George Terasaki, New York, acquired from the above in March, 1972

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 28

CATALOGUE NOTE

The Palhik Mana is a not a kachina spirit but rather a female dance personage, belonging to the *Mamzrau,* a Hopi women's society. She is a complex entity in that she assumes different roles within the context of different Hopi rituals. Palhik Mana sometimes assumes the role of Poli Mana or the "Butterfly Maiden", when she performs in the March *Angl'wa* dance ceremonies. At other times, she is associated with the coming of rain and potable drinking water. At other times she may dance in a troupe of corn-grinding maidens, in hope of a successful harvest. Despite her function, in *tihu*, or doll form, the Palhik Mana is depicted with an elaborate tableta, or headdress, which is usually painted in brightly colored hues that recall the beautiful polychrome wings of butterflies. The present example exhibits such a headdress, with the primary colors in striking contrast to one another having a similar effect to the work of the Dutch abstract artist Piet Mondrian.

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Sculpture from the Collection of George Terasaki

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31

HOPI KACHINA FIGURE

Estimate: 10,000 - 15,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Sio Hemis
Circa 1900
Height: 13 ½ in (34.4 cm)
Cottonwood, pigments, fiber

PROVENANCE

Joseph Jacinto Mora (1876-1947), Monterey, acquired when living near Oraibi between 1904-1906
Jo N. Mora Jr, Monterey, by descent from the above
George Terasaki, New York, acquired from the above in March, 1972

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 29

CATALOGUE NOTE

Sio Hemis is a ″borrowed kachina″ from the New Mexico pueblo of Jemez. Sio Hemis plays a prominent role in the Niman ceremony, or ″Homegoing Ceremony for Kachinas″, the last ritual in the Kachina ceremonial cycle performed in mid-summer. During the Niman, the Hemis kachinas dance with their Mana (or female counterparts) in two parallel lines, moving in opposite directions, which is described as being ″truly magical [resembling] a firework display of light and color which always charms the spectators and stirs up strong emotions” (Geneste and Mickeler, *Kachina: Messengers of the Hopi and Zuñi Gods*, Paris, 2011, p. 113).

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/hopi-kachina-figure-14

Sculpture from the Collection of George Terasaki

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32

HOPI KACHINA FIGURE

Estimate: 12,000 - 18,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Tumas
Circa 1900
Height: 12 ½ in (31.8 cm)
Cottonwood, pigments, wool, fiber

PROVENANCE

Joseph Jacinto Mora (1876-1947), Monterey, acquired when living near Oraibi between 1904-1906
Jo N. Mora Jr, Monterey, by descent from the above
George Terasaki, New York, acquired from the above in March, 1972

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 33

CATALOGUE NOTE

In Hopi mythology, Tumas, alternatively known as Angwusnasomtaka, or "Crow Mother", is the mother of all kachinas. The distinctive serrated wings flanking her head recall the wings of a crow. "She appears during the Powamu or Bean Dance on all three mesas [...] During the Powamu she supervises the initiation of the children into the Kachina Cult and carries the yucca whips with which they are struck by the Hú [or hummingbird] Kachinas. Later in the same ceremony she leads other kachinas into the village bearing in her arms a basket of corn kernels and bean sprouts, to symbolically start the new season properly. This ceremony varies considerably from one mesa to another although the dolls do not." (Wright, *Hopi Kachinas: The Complete Guide to Collecting Dolls*, Flagstaff, 1977, p. 30)

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/hopi-kachina-figure-15

Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

33

HOPI KACHINA FIGURE

Estimate: 6,000 - 9,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Owa
Circa 1900
Height: 12 ⅛ in (30.8 cm)
Cottonwood, pigments, fiber

PROVENANCE

Joseph Jacinto Mora (1876-1947), Monterey, acquired when living near Oraibi between 1904-1906
Jo N. Mora Jr, Monterey, by descent from the above
George Terasaki, New York, acquired from the above in March, 1972

LITERATURE

Andrea Portago and Barton Wright, *Classic Hopi and Zuni Kachina Figures*, Santa Fe, 2006, pl. 72 and p. 140
Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 35

CATALOGUE NOTE

Owa is an older style of the Quoi-a kachina, a Hopi kachina that was inspired by a Navajo performer who sings in the Navajo language while performing the ritual dance.

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/hopi-kachina-figure-16

Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

34

HOPI KACHINA FIGURE

Estimate: 6,000 - 9,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Sotuknangu
Circa 1900
Height: 13 ¼ in (33.7 cm)
Cottonwood, pigments, fiber

PROVENANCE

Joseph Jacinto Mora (1876-1947), Monterey, acquired when living near Oraibi between 1904-1906
Jo N. Mora Jr, Monterey, by descent from the above
George Terasaki, New York, acquired from the above in March, 1972

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 36

CATALOGUE NOTE

Sotuknangu is both a kachina and a deity figure (Heart of the Sky God). As a deity, he controls thunder, lightning and destructive rain. His peaked hat symbolizes the dangerous thunderhead clouds. See lot 11 for a longer discussion of Sotuknangu.

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/hopi-kachina-figure-17

Sculpture from the Collection of George Terasaki

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35

HOPI FIGURE

Estimate: 8,000 - 12,000 USD

DESCRIPTION

HOPI FIGURE

Depicting Koshare or Tewa
Circa 1900
Height: 9 in (23 cm)
Cottonwood, pigments, fiber

PROVENANCE

Joseph Jacinto Mora (1876-1947), Monterey, acquired when living near Oraibi between 1904-1906
Jo N. Mora Jr, Monterey, by descent from the above
George Terasaki, New York, acquired from the above in March, 1972

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 9

CATALOGUE NOTE

While not a kachina, Koshare(s) play a vital role in kachina dances. They represent a clown spirit, who in addition to entertaining spectators through comedic performance, also demonstrate unacceptable behavior. In this way, Koshares serve a vital function as the guardians of societal norms, as they hold the unique position in Hopi culture of straddling the sacred and the profane.

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/hopi-figure-6

Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

36

HOPI KACHINA FIGURE

Estimate: 10,000 - 15,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Chaveyo
Circa 1880
Height: 9 ⅝ in (24.5 cm)
Cottonwood, pigments, tanned hide, fiber

PROVENANCE

Joseph Jacinto Mora (1876-1947), Monterey, acquired when living near Oraibi between 1904-1906
Jo N. Mora Jr, Monterey, by descent from the above
George Terasaki, New York, acquired from the above in March, 1972

LITERATURE

Andrea Portago and Barton Wright, *Classic Hopi and Zuni Kachina Figures*, Santa Fe, 2006, pl. 48 and p. 136
Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 21

CATALOGUE NOTE

Chaveyo is a disciplinarian figure for both children and adults. In addition to its presence among the Hopi, similar figures appear in many of the New Mexico pueblos. "This little naked doll characterizes Chaveyo, the Child Hunter, who is one of the most fearsome of beings to the children. If a youngster misbehaves badly enough, this kachina may come looking for him unless he changes his ways." (Wright in Portago and Wright, *Classic Hopi and Zuni Kachina Figures*, Santa Fe, 2006, p. 136).

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/hopi-kachina-figure-18

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37

HOPI KACHINA FIGURE

Estimate: 7,000 - 10,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Heheya Aumutaqa
Circa 1880 or earlier
Height: 8 ½ in (21.5 cm)
Cottonwood, pigments, rabbit fur

PROVENANCE

Joseph Jacinto Mora (1876-1947), Monterey, acquired when living near Oraibi between 1904-1906
Jo N. Mora Jr, Monterey, by descent from the above
George Terasaki, New York, acquired from the above in March, 1972

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 4

CATALOGUE NOTE

Heheya Aumutaqa is an offspring of the ogre kachinas, and often acts as their servant during ceremonial dances. He is seen holding different items such as a lasso to intimidate the onlooking crowd. He participates in numerous dances including the Powamu or Bean Dance ceremony in February, and the Niman or ″farewell″ ceremony in July.

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Sculpture from the Collection of George Terasaki

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38

HOPI KACHINA FIGURE

Estimate: 2,000 - 3,000 USD

DESCRIPTION

HOPI KACHINA FIGURE

Depicting Hahai-i Wuhti
Circa 1890
Height: 6 ¾ in (17 cm)
Cottonwood, pigments

PROVENANCE

Joseph Jacinto Mora (1876-1947), Monterey, acquired when living near Oraibi between 1904-1906
Jo N. Mora Jr, Monterey, by descent from the above
George Terasaki, New York, acquired from the above in March, 1972

LITERATURE

Alexandra Pascassio and George Terasaki, *Kachina: George Terasaki Collection*, Paris, 2008, n.p., cat. no. 42

CATALOGUE NOTE

Hahai-i Wuhti is said to have been "the mother of all Kachinas." Wright notes that "Hahai-i Wuhti is unusual in that she is quite vocal, a rarity among kachinas. Doll carvers make her effigy in the flat form to be the first present that a baby receives [...] later dolls in full relief are carved and given to girls." (Wright, *Hopi Kachinas: The Complete Guide to Collecting Kachina Dolls*, Flagstaff, 1977, p. 56).

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/hopi-kachina-figure-20

Sculpture from the Collection of George Terasaki

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39

HOHOKAM EFFIGY VESSEL

Estimate: 10,000 - 15,000 USD

DESCRIPTION

HOHOKAM EFFIGY VESSEL

Depicting a Mountain Ram
Circa 400-1200 AD
Height: 3 ¼ in (8.4 cm); Length: 4 ⅜ in (11 cm)
Stone

PROVENANCE

George Terasaki, New York, acquired in the 1970s

EXHIBITION

The Art Institute of Chicago, *The Native American Heritage: A Survey of North American Indian Art*, July 16 - October 30, 1977

LITERATURE

Evan M. Maurer, *The Native American Heritage: A Survey of North American Indian Art*, Chicago, 1977, p. 215, cat. no. 293

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/hohokam-effigy-vessel

Sculpture from the Collection of George Terasaki

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40

SOCORRO BLACK-ON-WHITE STORAGE JAR

Estimate: 30,000 - 50,000 USD

DESCRIPTION

SOCORRO BLACK-ON-WHITE STORAGE JAR

Ancestral Pueblo (Anasazi)
Circa 1200 AD
Height: 14 in (35.6 cm); Diameter: 18 in (45.7 cm)
Clay, slip, pigment

PROVENANCE

George Terasaki, New York, acquired in the 1970s

CATALOGUE NOTE

Soccoro Black-on-white pottery was created by the Ancestral Pueblo people in the Rio Grande river valley between circa 900-1350 AD. It is characterized by meticulously prepared geometric designs, using black mineral paint on white slip. These decorations consist of different combinations of fine lines, dots, hatching, checkered squares and triangles. It is possible that these intricate, interconnected patterns are references to water circulation and precipitation, a chief concern among the Ancestral Pueblo people who inhabited a desert climate. The present example is notable for both its scale and its finely rendered design.

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/socorro-black-on-white-storage-jar

Sculpture from the Collection of George Terasaki

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41

NODENA ENGRAVED BOTTLE

Estimate: 5,000 - 7,000 USD

DESCRIPTION

NODENA ENGRAVED BOTTLE

Nodena Phase, circa 1400–1650
Diameter: 6 ¾ in (17 cm)
Clay, slip

PROVENANCE

George Terasaki, New York, acquired by the 1970s

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/nodena-engraved-bottle

Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

42

NODENA INCISED BOTTLE

Estimate: 7,000 - 10,000 USD

DESCRIPTION

NODENA INCISED BOTTLE

Nodena Phase, circa 1400–1650
Height: 7 ⅞ in (20 cm)
Clay, slip
With an old and partially effaced handwritten label inscribed in black ink: "From New [?] Missouri, taken from a mound"

PROVENANCE

George Terasaki, New York, acquired by the 1970s

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/nodena-incised-bottle

Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

43

TLINGIT BIRD EFFIGY PIPE

Estimate: 30,000 - 50,000 USD

DESCRIPTION

TLINGIT BIRD EFFIGY PIPE

Circa 1800-1840
Height: 4 ⅞ in (12.5 cm)
Walnut, copper

PROVENANCE

George Wehry, New York
George Terasaki, New York, acquired from the above in 1966

LITERATURE

Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 3

CATALOGUE NOTE

The detail and craftsmanship displayed in this finely carved bird pipe suggest that it was meant to be handled and observed from all angles. It likely served as a conversation starter, thus creating important initial connections between people. The bird's wings are outlined in a stylized design and cross-hatched motifs pattern the back of the bird, as well as its tail. Even the curled claws on the underside of the piece are carefully carved. It fits comfortably in the hand, its smooth surface soft to the touch. As Palmer Jarvis writes, "there is a monumentality in the simplicity of the forms [of early pipes], and at times an unparalleled formal clarity." (Jarvis, "Objects of Ceremony, Commerce and Art", *Native American Art*, No. 23, October and November 2019, p. XX).

While many pipes represent crests and emblems in the form of complex interweavings of symbolic animal and human forms, others depict animals or objects in a highly realistic manner. Pipes were often carved from the walnut stocks of mass-produced muskets, which by the late 19th century were ubiquitous on the Northwest Coast. Prior to the introduction of pipe smoking, a local species of tobacco was mixed with lime made from burned and pulverized clamshells and chewed or used as snuff. The practice of smoking was quickly incorporated into shamanic ceremonies: smoke was used as a diagnostic tool to examine sick patients, as well as a vehicle with which to bestow a blessing or protection.

A very closely related bird pipe, quite possibly carved by the same hand, is in the collection of the Museum of Anthropology, University of British Columbia, Vancouver (inv. no. 3260/34).

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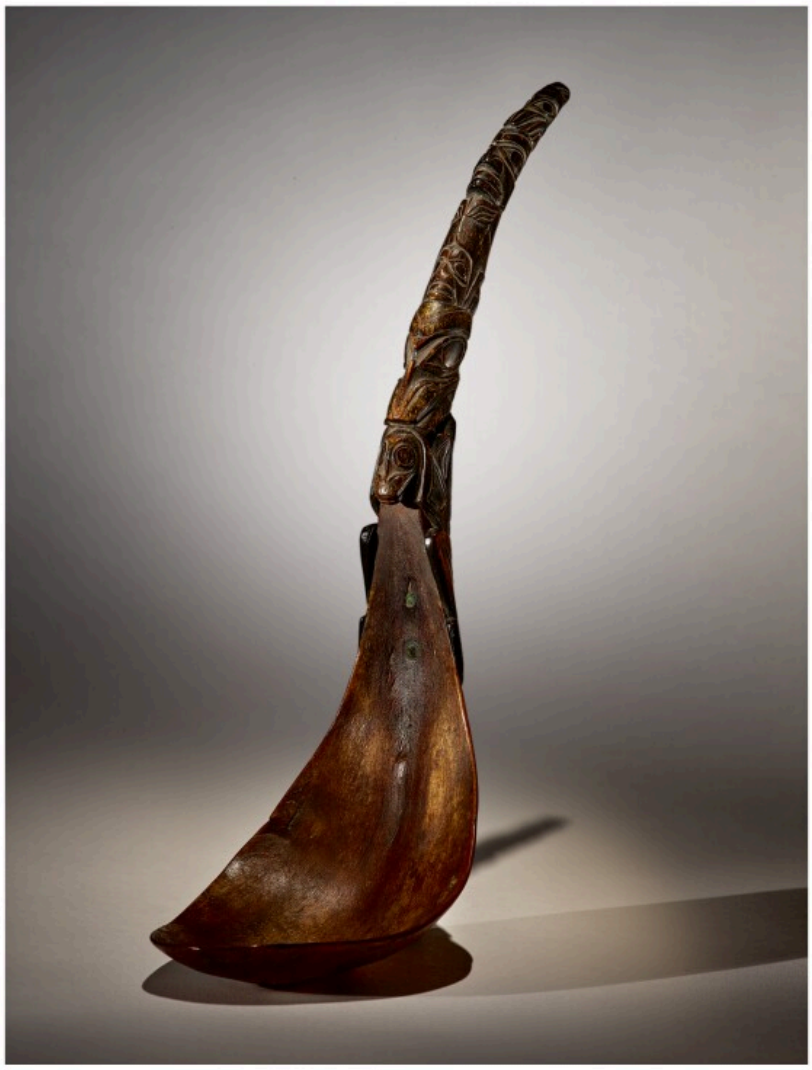
https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/tlingit-bird-effigy-pipe

Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET



44

HAIDA SPOON

Estimate: 8,000 - 12,000 USD

DESCRIPTION

HAIDA SPOON

Circa 1820-1850
Length: 10 ¼ in (26 cm)
Mountain goat horn (*Oreamnos americanus*), Dall sheep horn (*Ovis dalli*)

PROVENANCE

George Terasaki, New York

LITERATURE

Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 75

CATALOGUE NOTE

A long goat-horn handle and a deeply cupped sheep-horn bowl make up the opposing curves of this spoon. Instead of the more common dark brown or uniformly black horn color, the handle is a variegated medium brown, with spots of light brown evenly distributed through the material. These shades blend quite naturally with the dark amber color of the bowl, which is made of a small section of Dall sheep horn. The goat horn is exquisitely detailed, though the identity of some figures is ambiguous and not readily apparent. Such images are nearly impossible to interpret accurately without inside cultural knowledge. Haida totemic art features a number of mythical beings, such as the sea-bear, or the whale-chasing sea-wolf known as the Wasgo. Others include the Tsaa′maos, an underwater river snag, or the crest emblem known as ″cirrus clouds″. Such images are depicted with the familiar Northwest Coast vocabulary of zoomorphic sculptural symbols. They are often mistaken for more common terrestrial or aquatic creatures.

The refined and sharply cut bottom figure appears to depict a bear but probably portrays a mythical sea creature. The hind legs extend down the outside of the bowl, while the front half of the lower horn is carved away. The figure's drawn-up legs straddle the bowl, clutching it between its knees, providing a smooth and interesting juncture of the two pieces. The whale-like tail carved below the rump suggests the depiction of a mythic sea creature. A small whale captured in the mouth further indicates the Wasgo representation. The tall formline enclosing a human face between the Wasgo's ears probably depicts the dorsal fin.

Holding on above and behind the dorsal fin is a creature that looks like a humanoid bear. Its hind feet show through the ears of the Wasgo, and its forefeet touch together above the dorsal fin. The abbreviated top figure is rather more ambiguous, having features that suggest a whale, a bird, or some other mythic being. It sits between the ears of the previous image with its flippers, wings, or feet extending through them. Small rounded U-shapes are incised into the horn's tip above

its head, which may represent a dorsal fin, ears, or feathers.

Steven C. Brown

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

45

TLINGIT OR HAIDA DAGGER POMMEL

Estimate: 10,000 - 15,000 USD

DESCRIPTION

TLINGIT OR HAIDA DAGGER POMMEL

Circa 1830-1850
Length: 7 ¼ in (18.5 cm)
Hardwood, abalone (*Haliotis fulgens*) shell
The underside inscribed in black ink: "121"

PROVENANCE

Edward Hancock, New York
George Terasaki, New York, acquired from the above in 1981

CATALOGUE NOTE

The design work in the raven of this dagger pommel shows characteristics of both Haida and Tlingit work, and could have originated among either of these groups. The human face at the back of the raven's head in particular suggests Haida style in the formation of the eyesockets. In the late eighteenth and early nineteenth centuries, Tlingit and Haida work exhibited a lot more in common than was the case by the time of the second half of the nineteenth century. The profuse inlay of small abalone shell pieces sets this pommel apart from many others.

Steven C. Brown

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New York | 19 Nov 2019 | 08:00 PM CET

46

HEILTSUK, COAST TSIMSHIAN OR HAISLA CHEST PANELS

Estimate: 60,000 - 90,000 USD

DESCRIPTION

HEILTSUK, COAST TSIMSHIAN OR HAISLA CHEST PANELS

circa 1850-1870
Height (each): 16 in (40.5 cm); width (each): 29 in (73.7 cm)
Red cedar, pigments

PROVENANCE

Robert Campbell, Portland
George Terasaki, New York, acquired from the above in the 1960s

EXHIBITION

Seattle Art Museum, *Native Visions: Evolution in Northwest Coast Art from the Eighteenth through the Twentieth Century*, February 19 - May 10, 1998; additional venues: New York State Historical Association, Cooperstown, June 15 - September 13, 1998; Anchorage Museum of History and Art, October 18, 1998 - January 10, 1999; Eiteljorg Museum, Indianapolis, June 12 - September 6, 1999
Fundación La Caixa, Barcelona, *Espíritus del Agua. Arte de Alaska y la Columbia Británica*, October 6, 1999 - January 9, 2000; additional venue: Fundación La Caixa, Madrid, February 2 - April 2, 2000
The Menil Collection, Houston, *Spirits of the Water: Native Art Collected on Expeditions to Alaska and British Columbia, 1774-1910*, April 28 - August 6, 2000

LITERATURE

Steven C. Brown, *Native Visions: Evolution in Northwest Coast Art from the Eighteenth through the Twentieth Century*, Seattle and London, 1998, p. 110, figs. 5.9 a and 5.9 b
Alberto Costa Romero de Tejada and Paz Cabello Carro, eds., *Espíritus del Agua. Arte de Alaska y la Columbia Británica*, Barcelona, 1999, p. 198, cat. no. 185
Steven C. Brown, ed., *Spirits of the Water: Native Art Collected on Expeditions to Alaska and British Columbia, 1774-1910*, Seattle and Vancouver, 2000, p. 191, cat. nos. 166 a and 166 b
Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 46 (two views) and endpapers

CATALOGUE NOTE

By the mid-nineteenth century, the evolutionary development of northern-style Northwest Coast art had accelerated far beyond the conservative pace of earlier generations. Progressive alterations in the arts were brought about by enormous changes in cultural traditions and values. These resulted in part from interaction with Euro-American society, the loss of many master tradition-bearers to the smallpox epidemics of the 1860s, and the surviving artists' responses to wider and less conservatively bound communities and peer groups. Innovation was practiced in a manner that had been previously unknown. The older flat design styles diverged quite rapidly through the first half of the nineteenth century. producing new compositions that emphasized much thinner formlines and larger carved-out or negative spaces.

By the time this chest with its very unusual designs was painted, the old traditions had been stretched and improvised upon in a myriad of ways, through the essential principles and structural foundations had remained indelibly in place. Some of the most challenging innovations in design were undertaken on the British Columbia mainland coast, home of the Coast Tsimshian, Haisla, and Heiltsuk First Nations. Extremes of design development were explored more intensely in this area than any other. The painting of this chest illustrates the kind of conceptual freedom and outright play that the old traditions had been able to incorporate with no evident loss of integrity.

In this chest, two historically opposite extremes of design have been employed in concert with one another. Here the primary black formlines have been laid down in a proportion nearly as broad as any that the older traditions had ever produced. The secondary red formlines, in contrast, are as proportionately thin as have ever been painted, leaving a lot of unpainted ground area within each black-enclosed design space. This type of thin, red formline is a mid-nineteenth century development that was unknown in the circa 1800 period. With so little red color in the overall pattern, the artist was inclined to add red elements where they had never appeared before. The inner edge

of almost every black design unit has a thin lining of red pain something that is only seen in compositions of this artist's style.

This inventive artist knew the principles of the traditional foundation so well that he could incorporate radical new ideas and concepts without disrupting the balance, harmony, and flow of the parent tradition, and did so with a mastery of painterly execution.

Steven C. Brown

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Sculpture from the Collection of George Terasaki

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47

TLINGIT DAGGER WITH WOODWORM POMMEL

Estimate: 20,000 - 30,000 USD

DESCRIPTION

TLINGIT DAGGER WITH WOODWORM POMMEL

Circa 1840-1870
Length: 16 in (40.6 cm)
Hardwood, steel, copper, tanned hide

PROVENANCE

Edward Baer, New York
George Terasaki, New York, acquired from the above in 1967

LITERATURE

Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 53 (two views)

CATALOGUE NOTE

Topped by an unusual image with a striking expression, this dagger displays one of the emblems of the Gaanaxteidí Tlingit, the story of the ″woman who married the woodworm″. Said by Native elders to have originated among the Heenya Tlingit from the west side of Prince of Wales Island, the woodworm story evidently migrated with the Gaanax.ádi clan to the Chilkat River valley and the village of Klukwan, Alaska. The story concerns a young woman who suckled a woodworm that lived under her parents′ house, and who gave birth to a woodworm child. The woodworm became a nuisance to the village, growing to great size and devouring life and property. The woodworm is still an important crest emblem of the Gaanaxteidí in Klukwan and is depicted on one of the celebrated posts of the Whale House, on the large Woodworm Feast Dish from that house, and on numerous masks and small objects like this dagger.

The mask-like face of the pommel is carved with an intense expression, amplified by the incised line that encircles the iris of each eye. From the top of its head issue the rippled bodies of two plump woodworms, each shown with paired feet and their heads down upon the temples of the human face. They have large round eyes and flattened nostrils, just as they appear on the woodworm housepost of the Klukwan Whale House.

The carved wood of the pommel encloses the tang of the steel blade, and is wrapped over with a tanned hide strip that has greatly darkened with age. A piece of thick copper forms a bolster at the blade hilt. The blade is of the native made, double-edge type, with a narrow, flat backbone ridge down its center. Daggers such as this were carried in elaborately decorated sheaths covered with quill or beadwork designs, but only a few of these have survived with the knives they once protected.

Steven C. Brown

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Sculpture from the Collection of George Terasaki

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48

NUU-CHAH-NULTH MASK

Estimate: 200,000 - 300,000 USD

DESCRIPTION

NUU-CHAH-NULTH MASK

Circa 1820-1850
Height: 10 in (25.4 cm)
Wood, probably spruce, hair, iron nails, mineral pigments
The reverse inscribed in black ink: "2.31"

PROVENANCE

Howard Roloff, Victoria
George Terasaki, New York, acquired from the above in 1973

LITERATURE

Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 8 (two views)

CATALOGUE NOTE

The creation of masks with articulated parts reached its peak among carvers of the Vancouver Island region, particularly the Kwakwaka'wakw. The neighboring Nuu-chah-nulth also produced a great variety of complex masks that enhance their dramatic performances. Many of these depict multiple images, with ingenious parts that open up, spin around, fan out from, or extend above the parent mask, representing transformations or manifesting the magical powers of the represented being. A number of carvings with mechanical features include eyes and mouths that open and close, and this exceptional mask was once so animated. Now the wide openings of the eyes are empty and the mouth is still, but one can imagine the dramatic effect provided by their movements. The naturalistic rendering of the face includes little painted decoration. Only the eyebrows, mustache, and once the eyes themselves showing painted details. The sheen of graphite or some other mineral pigment has been added to the mustache. A softly wrinkled forehead and raised brows contribute to the wide-eyed and open-mouthed look of wonder and surprise in the mask's expression. Smoothly finished and warmly colored, the surface of the wood follows natural human contours, especially about the nose, lips, and cheeks. Subtle ears are carved at the sides of the face, and human hair was once pegged in the top of the forehead. The naturalism of this sculpture is a refined departure from many more common types of Nuu-chah-nulth human face masks.

As in other masks with movable eyes, these were once most likely carved in a football-like shape, with the plane representing the open eye somewhat flattened off. The eyes turned on a horizontal axis, pinned at the ends and rotating in pivot points inside the mask, realistically rolling up or down to simulate the opening and closing of the eyelids. The mouth is carved in such a way that suggests there was once something inside it that would move up and down or in and out, though such a feature is no longer present. Controlled by the wearer with concealed strings, the movement of such seemingly simple facial traits is a startling vision to experience.

Steven C. Brown

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49

NUU-CHAH-NULTH THUNDERBIRD CLUB

Estimate: 60,000 - 90,000 USD

DESCRIPTION

NUU-CHAH-NULTH THUNDERBIRD CLUB

Circa 1750-1780
Length: 24 ⅝ in (62.5 cm)
Whalebone, probably humpback whale (*Megaptera novaeangliae*)

PROVENANCE

Reputedly Maquinna, Chief of the Mowachaht Nuu-chah-nulth, Yuquot, circa 1802
Possibly Commodore Rochfort Maguire (1815-1867), presumably collected *in situ*
George Terasaki, New York, acquired in the 1970s

LITERATURE

Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 71 (two views)

CATALOGUE NOTE

The club is one of if not the longest in existence, and is said to have been the property of Maquinna, the leading Mowachaht chief at Yuquot village at the time of the capture of John Jewitt in 1802. Jewitt (the ship's blacksmith) and his friend Thompson were the only survivors from the crew of the American trading ship *Boston*, which was surprise-attacked, looted, and burned in response to affronts to the Mowachaht officers and crew. The club shows many indications of being extremely old. The deep brown/black color, which few such clubs exhibit, suggests generations of use and exposure to smoky house interiors. It may also be possible that the club spent some of its life buried in the ground, and was colored by elements in the soil. The shape of the blade is more gently tapered and rounded on the tip than are many related examples.

The pommel sculpture depicts a profile thunderbird with a bird "headdress", and displays characteristics that are both archaic and unusual. A particularly strong and powerful curve to the beak defines this as the thunderbird image. The surmounting bird-head is very simple, with only a small circle for the eye and very minimal use of incising to indicate the beak and other features. The cheek or jaw area of the thunderbird includes a large oval in which a frontal face is delicately carved, using very basic elements. Though such faces do appear on a few other bone clubs (typically on the end of the blade) this club is unique in having this feature within the face of the main image.

The row of seven incised circles that extends down the length of this blade is an unusual motif for such a club. Each circle has a round depression within it. more or less off center, and a radial spray of short, incised lines around one half of the circumference. The depiction or meaning intended by the circle forms is unclear, but the appearance of the shapes is very archaic in appearance. All of the aforementioned characteristics combine to indicate that this club is probably one of the oldest in existence, in addition to being one of the largest.

Steven C. Brown

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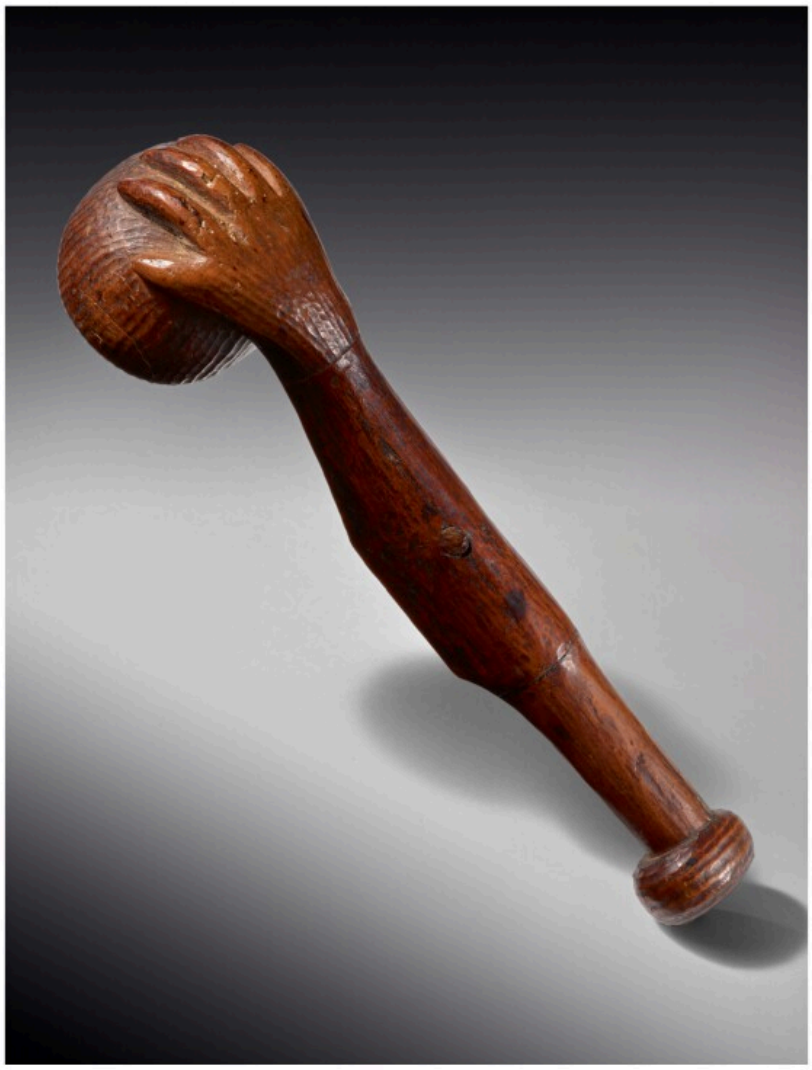

50

NUU-CHAH-NULTH HAND CLUB

Estimate: 12,000 - 18,000 USD

DESCRIPTION

NUU-CHAH-NULTH HAND CLUB
Circa 1790-1840
Length: 11 ⅜ in (29 cm)
Wood, probably Pacific yew

PROVENANCE

George Terasaki, New York

LITERATURE

Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 92

CATALOGUE NOTE

Wooden clubs were carved with a wide range of imagery over the entire Northwest Coast and were employed in fishing and sea mammal hunting as a means of final dispatch of the quarry. Some of the oldest surviving wooden clubs were recovered a the Ozette archaeological site on the Washington coast, where a mudslide inundated an ancient village between 300 and 500 years ago. Wooden clubs of many sizes were found there, each with a unique sculptural image in its form. Several of those clubs were carved of Pacific yew wood, as well may be this example. Yew trees have dense and wonderfully carveable reddish heart wood that is an excellent material for such a purpose. The range of sculptural imagery in the ancient Ozette clubs varies from ones exhibiting seal-human transfigurations to another that is either an owl or an octopus head. The wide variety suggests that their individual owners selected whatever depiction was suitable to them, as the range of designs does not seem to reflect images drawn from family lineage prerogatives.

The image of a hand and ball appears in many areas of the world, and has found expression on the Northwest Coast in a number of hunting clubs of this kind. The earliest documented Northwest Coast example was acquired during Captain James Cook's third voyage, which included several weeks spent in Nootka Sound, Vancouver Island. That club is the same length as this one, but not as stout through the handle, and shows more naturalistic development in the fingers and joints of the hand. It was later housed in the collection of the Leverian Museum, London, until the contents of the museum were dispersed in 1806. Once owned by George Terasaki, that club is now in the Museum of Anthropology, University of British Columbia, Vancouver (acc. no. 2945/1).

The fingers of the hand on this club are much simpler and more archaic in appearance than those of the Cook club. The handgrip end features a small ball that would help to keep the club in the user's grasp. Both spheres and the hand display the kind of fine tool marks arranged in neat rows that also appear on the Nuu-chah-nulth chest (see lot 52). This centuries-old pan-

coastal surface treatment is seen on a wide range of objects, and along with the archaic sculptural style of this club, suggests an early historic period origin.

Steven C. Brown

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51

NUU-CHAH-NULTH OR MAKAH MASK

Estimate: 80,000 - 120,000 USD

DESCRIPTION

NUU-CHAH-NULTH OR MAKAH MASK
Circa 1830-1850
Height (with jaw closed): 10 in (25.5 cm)
Wood, horsehair, pigments

PROVENANCE

Reportedly collected by missionaries *in situ* in 1854
John Molloy, New York
George Terasaki, New York, acquired from the above

CATALOGUE NOTE

Human facemasks from the Nuu-chah-nulth/Makah region are not as numerous as those of various animal forms, and very early examples such as this one are even more rare. (The Nuu-chah-nulth of west Vancouver Island, British Columbia, and the Makah people of the far northwestern corner of Washington State share a common language and cultural traditions, and are separated today by an international boundary that did not exist prior to the advent of the US and Canada.) Written information that has descended with this mask identifies its original collectors as missionaries in the period circa 1854. No names of the missionaries or areas of service have survived to suggest where among the Nuu-chah-nulth or Makah villages this mask may have been carved and used. The traditional features of Nuu-chah-nulth/Makah (also called Nootkan) sculptural style are present, however, to confirm this cultural area of the Northwest Coast as the original source of the mask. Stylistically, the carving does appear to be from the first half of the nineteenth century, based on characteristics that appear to be comparatively older than those from masks known to have been made in the last quarter of the nineteenth century.

When compared to the appearance of the earliest collected examples from the Nuu-chah-nulth/Makah area, those acquired in the late eighteenth century, this carving exhibits a variety of differences that suggest its creation took place a generation or two later than those oldest masks. Facemasks from the eighteenth-century period are less deeply dimensional and more frontally oriented than this sculpture and many later masks, in which a very strong profile is greatly emphasized. Masks of the eighteenth-century period have generally more naturalistic sculptural features in the face, with a less pronounced dimensional drop from the brow line to the eyesocket area. Those early masks are also largely lacking in painted decoration of the facial surfaces, and often have eyebrows and other facial hair represented by inlaid strips of animal skin with the hair attached.

Like the earlier masks, this example is not painted on the surface with two-dimensional designs in the common style of the late nineteenth century. The

simple almond-shaped, pierced eye forms of this mask also differ from later examples, in that they are surrounded only by a wide black outline, and lack the more common trigon-based eyelid line of most masks made in the second half of the century. While the thin, rounded lips appear to have more in common with the more naturalistic early masks, the wide mouth and narrow chin or jaw area of this mask are more in keeping with the sculptural forms of later human form mask carvings. The teeth in this mask follow an earlier style of creation, in which dentition is formed by stringing together pieces of bone or bird quill into a double row of teeth. The ones seen here, formed by bending thin strips of wood that have been cut into tooth shapes and painted black and white, share that concept of a continuous row of teeth. Later masks most commonly have individual pieces of wood fastened into the mouth to represent the teeth.

The articulated lower jaw of this mask is very unusual among Nuu-chah-nulth/Makah humanoid masks. In the Nuu-chah-nulth/Makah tradition, moveable eyes are a more common trait of articulated masks, and many fantastic expanding or opening mask forms were developed by the tum of the twentieth century. Here, the lower jaw has been carefully fitted between the sides of the mouth and upper jaw, and hinged with a wooden pin as the pivot point. With no ready evidence of strings or other mechanical control of the lower jaw, one could conclude that the movement of the wearer's head or chin controlled the movement of the mouth. In any case, the dramatic effect that the opening and closing mouth would have had during the performances of this mask in a shadowy, firelit house would surely have been most striking. The single stout peg in the center back of the mask would have been the means by which the performer would have held the mask to his face, by biting on its end. This is the most common style of facemask attachment among the Nuu-chah-nulth/Makah, rather than using straps or other forms of ties to the head. Many historical and contemporary descriptions of masked performances mention how a dancer would quickly change from one mask to another, altering identities and appearances along with them. These bite plugs (some of which are formed of twisted spruce root) are a simple and reliable manner of enabling such instantaneous changes of masks. In many cases, such human form masks would represent ancestor spirits, whose beings are called upon for guidance and protection in times of transition and change, at the initiation of a hunting or food gathering season, or when major groups are gathering together for ceremonial observances or trade.

The carved, raised band that encloses the forehead may represent a type of woven headpiece, and has been painted in alternating bands of red and black. The ends of that raised wood section continue down the sides of the head, and most likely constitute a kind of reinforcement for the edges of the mask where the hinging of the lower jaw takes place. Thin shocks of hair attached to strips of skin survive atop the head, and are probably mere remnants of the original provision.

Steven C. Brown

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Sculpture from the Collection of George Terasaki

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52

NUU-CHAH-NULTH CHEST

Estimate: 20,000 - 30,000 USD

DESCRIPTION

NUU-CHAH-NULTH CHEST

Circa 1780-1850
Width: 45 ⅛ in (114.5 cm); Height: 24 ¾ in (63 cm)
Red cedar, pigment, fiber

PROVENANCE

Trotta-Bono, Shrub Oak
George Terasaki, New York, acquired from the above

LITERATURE

Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 55

CATALOGUE NOTE

The finely grooved texturing on this large chest is an ancient style of surface decoration that was once widespread over the entire Northwest Coast. The earliest archaeological evidence indicates that this type of surface treatment predates or is at least contemporary with the first kinds of incised design work that were applied to such containers. The Ozette village archaeological project recovered a large chest front that had been inundated by a mudslide 300-500 years ago. It features incised details such as eyes, ears, a mouth, and trigon shapes illustrating a large face with a center design field and a border pattern down each side. Between the incised areas and covering the entire surface of the panel is a pattern of fine parallel grooves running from top to bottom, much the same as is seen here. These are the remnants of the knife or chisel work that smoothed the split surfaces of the original plank. These final strokes were applied with great care, producing a highly refined surface.

Many square boxes with this style of surface treatment have been preserved from the Nuu-chah-nulth culture area, but there are comparatively few surviving examples of rectangular chests. The original redcedar surface of this chest was relatively pale, but has mellowed over many generations to a dark, smoky color with polished highlights. Five parallel grooves encompass the upper and lower edges of the chest, and a narrow border with diagonal grooving is adjacent to each corner. Each long side of the thinly carved lid features a raised edge. These are separate pieces that have been sewn or pegged in place. In the first European drawings made of a Nuu-chah-nulth house interior, the renderings of Chief Maquinna's house at Yuquot drawn by John Webber and the Spanish artist Vasques, one can readily see large storage chests like this one stacked on the wooden platforms lining the perimeter of the house. They do not appear to be painted, but the drawings lack sufficient detail to tell whether they have been surface-grooved or not.

Certain early northern-coast carved and bent-corner bowls display a vestigial form of this surface texture in combination with formline design work. They feature a

borderlike band of vertical grooving just below the rim of the vessel, the width of which varies by example from one to three inches or more. One style of bent-corner bowl from the Kwakwaka'wakw usually shows this style of treatment over the whole surface. At on time in the distant past, perhaps all Northwest Coast containers were treated in this way.

Steven C. Brown

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53

NUU-CHAH-NULTH OR MAKAH CLUB

Estimate: 8,000 - 12,000 USD

DESCRIPTION

NUU-CHAH-NULTH OR MAKAH CLUB
Circa 1750-1840
Height: 16 ⅛ in (41 cm)
Wood, possibly Pacific yew

PROVENANCE

Wilhelm Helmer, Vancouver
George Terasaki, New York, acquired from the above in 1970

LITERATURE

Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 68 (two views)

CATALOGUE NOTE

The Nuu-chah-nulth and Makah were accomplished pelagic seal hunters for at least the past several centuries. Venturing in cedar canoes out to the paths of migrating fur seals twenty, forty, or even sixty miles offshore, crews of two or three men would harpoon, club, and prepare the seals to carry home. Fur seals were prized for their luxuriant, unbelievably soft fur, and all species were valued for their meat. blubber, and pelts. From the late eighteenth century until the turn of the twentieth century, fur traders exchanged objects of value and later money to the native hunters for their fur seal and sea otter pelts.

Hunting clubs were often decorated with images of the hunter′s prev in some form, and also with images of powerful hunters of the animal world. The carved images served as homage to the spirits of the creatures that were hunted. A number of seal clubs with a wide range of sculptural embellishments were recovered from the Ozette archaeological site on the Washington coast in the mid-1970s. That site has been dated at 300-500 years old, and all the accouterments of the traditional seal hunt were unearthed there. The style of work on this club differs from those ancient ones of Ozette only by being somewhat more complex, depicting a number of figures in a linear arrangement.

At the top is a bird with a large rounded head, its beak turned down upon its neck. The bird’s talons grasp a serpent that encircles the club, its body partially covered by the wings. The bird and serpent may be a metaphor for the hunter and his harpoon. Nestled below is the upright image of a seal. Its head is upward, and its side and tail flippers are turned up onto its belly. A large serpent-head grasps the seal and the club shaft in its mouth. The incised diagonal lines of cross-hatching that decorate the raised band below the serpent’s head and another at the handle finial may represent the scales of the serpent’s skin. The dark patina and archaic style of work on this club are the indications of an early origin.

Steven C. Brown

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54

HAIDA SPOON

Estimate: 10,000 - 15,000 USD

DESCRIPTION

HAIDA SPOON

Circa 1840-1860
Length: 10 in (25.4 cm)
Mountain goat horn (*Oreamnos americanus*), brass

PROVENANCE

George Terasaki, New York

LITERATURE

Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 74

CATALOGUE NOTE

This type of spoon is traditionally made from a pair of mountain goat horns. One horn is shaped, boiled, and opened out to form the bowl, the other is carved in the form of a small totem pole without altering its original curve or diameter. The major and minor figures of this spoon handle are sculpted with sure-handed, deep relief and an exceptional amount of piercing through to the hollow center of the horn between carved elements. The juncture of the bowl and handle is cleverly fitted so that the eagle's wings at the lower end of the handle extend well into the upper end of the bowl.

A large bear kneels atop the eagle′s head, its front paws clutching the shoulders of a human figure that is bent over backward. The horn is pierced through beneath the bear′s head, the human′s torso, and the bear's knees, accentuating the sculpture of the figures. The human′s hands wrap over the bear′s thighs, and its feet are carved below the bear′s feet on the back of the eagle′s head. The expression of the human face is one of surprising calm, considering the precarious, flexed position of the image, a paradoxical theme common in Northwest Coast art.

Above this figure is a humanoid bear holding a small face on its knees. Careful piercing between its limbs also enhances the deep relief of this figure. Tall, refined U-forms extend up from this bearlike head, wrapping around the horn from front to back. More than naturalistic ears, these appear to communicate the status of a headdress, and suggest a supernatural or mythic quality to the image. Coupled with the frog or spirit figure emerging from its torso, these features may indicate a shamanic transfiguration related to the bear-human image below. The tip of the horn was shaped into a short, peglike finial reminiscent of woven hat rings, which also denote historical status.

All the northern tribal groups made goat horn spoons, though the majority of these tiny tapering totem poles appear to be of Haida manufacture. A smaller number of carved spoons are identifiable as Tlingit, Tsimshian or other northern styles.

Steven C. Brown

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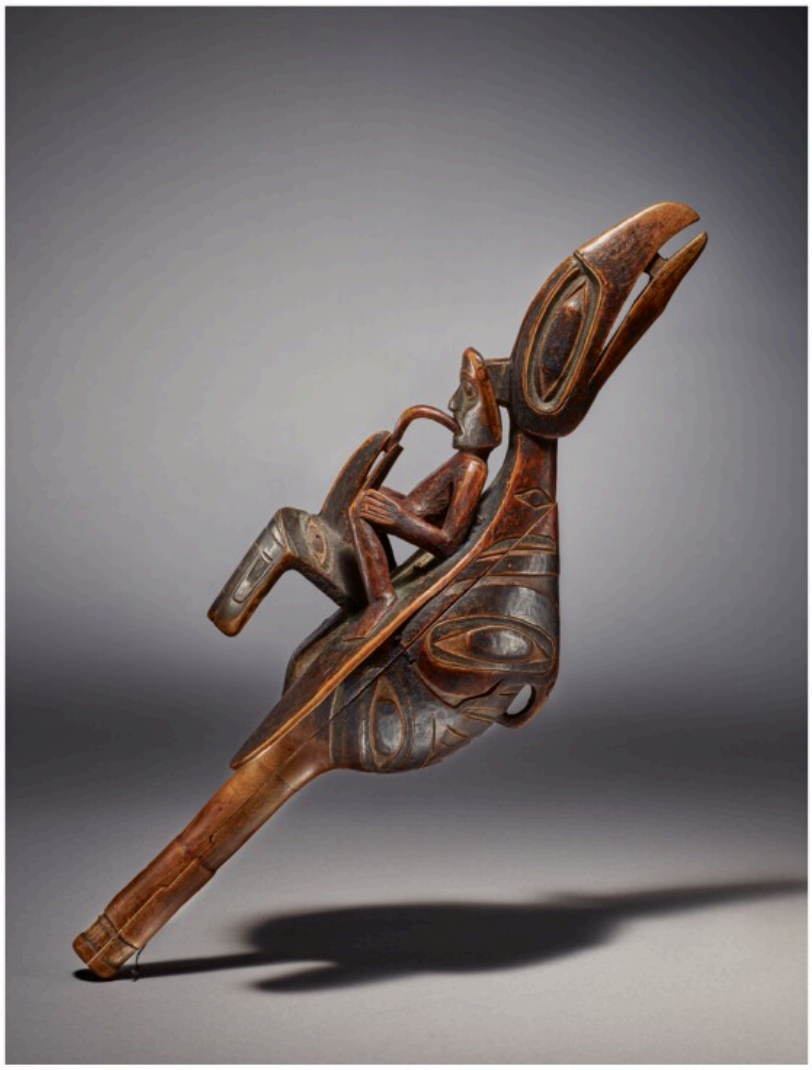
Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET



55

TSIMSHIAN RAVEN RATTLE

Estimate: 100,000 - 150,000 USD

DESCRIPTION

TSIMSHIAN RAVEN RATTLE

Circa 1790-1820
Length: 13 ⅝ in (34.5 cm)
Wood, pigments, fiber, pebbles

PROVENANCE

Brooklyn Museum, New York
James Economos, New York, acquired from the above by exchange in 1972
George Terasaki, New York, acquired from the above

LITERATURE

"Monumental Legacy", *Native American Art*, No. 23, October and November 2019, p. 126, fig. 2

CATALOGUE NOTE

The archetypal raven rattle illustrates the ability of Northwest Coast artists to encapsulate a complex history within a simple symbolic expression. These finely detailed rattles intertwine a number of potent images in a concise, compact, and graceful form. The raven of this rattle exhibits a pleasing collection of flowing sculptural lines from beak to wing tips, and the details of the human on the raven's back and its mask-like face highlight the skill of the maker. The rattle's design elements and relief work express the older, archaic style of northern two-dimensional design. The sculptural style of the human face and the lack of painted lines on the eyelids suggest that a Tsimshian artist was the creator of this exceptional rattle.

The arrangement of figures in this sculpture is commonly seen on raven rattles, with the raven's tail developed as a forward-facing, long-beaked bird and the reclining human's tongue held in the tip of its beak. Some versions of the image include a frog in various positions between the tail-bird and the human, but those represent a relatively small number of such rattles. The imagery of the joined tongue is one of potent shamanic content, and can be seen in a range of objects from argillite pipes to totem poles, depicting intimate spiritual contact or the transfer of esoteric knowledge and power. Often associated with healing ceremonies, such rattles are held with the bird's beak pointing downwards when used. The pebbles inside the body of the bird heighten the sensorial experience, producing a gentle rattling sound in tandem with the movement of the piece.

It has been suggested that the raven/human imagery of these rattles illustrates Raven the Creator's own self-creation. Nass-shaki-yeil (Raven-at-the-head-of-the-Nass) was the keeper of all the light in the world, and was often depicted as a huge bird with a completely recurved beak. Raven entered the body of the daughter of Nass-shaki-yeil by disguising himself as a hemlock needle in her drinking water, and was reborn as her raven/human child. The raven child later stole the light from his grandfather and released it to the world. Nass-shaki-yeil is a high-ranking crest of the Gaanax.ádi

Tlingit (as well as certain Tsimshian-speaking groups), and it may be that this important mythological figure is represented by the formline face with a recurved beak seen on the break of nearly all raven rattles.

Steven C. Brown

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

56

TLINGIT OR HAIDA BIRD EFFIGY PIPE

Estimate: 12,000 - 18,000 USD

DESCRIPTION

TLINGIT OR HAIDA BIRD EFFIGY PIPE

Circa 1850-1880
Height: 4 in (10 cm)
Walnut, copper
The tail feather inscribed in red ink: "3496."

PROVENANCE

Edward H. Rogers, Milford, Connecticut
George Terasaki, New York, acquired from the above in 1965

EXHIBITION

The Art Institute of Chicago, *The Native American Heritage: A Survey of North American Indian Art*, July 16 - October 30, 1977

LITERATURE

Evan M. Maurer, *The Native American Heritage: A Survey of North American Indian Art*, Chicago, 1977, p. 294, cat. no. 453

CATALOGUE NOTE

Tobacco pipes were used by both the Tlingit and Haida in ceremonies such as house raisings and funerals, in order to carry the smoker's prayers to the spirit world. This upright bird has a great dark patina, and also a metal tube, possibly a musket barrel, inserted for the tobacco bowl. The bird's huge head is proportioned like a totem pole image, with much smaller body and wings, which is not unlike the form of a small fledgling. Minimal U-shaped forms indicate the layered feathers of the wings and tail, and a large round eye and open mouth also suggest the characteristics of a small fledgling bird.

Steven C. Brown

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

57

TLINGIT DOUBLE ENDED DAGGER AND SHEATH

Estimate: 20,000 - 30,000 USD

DESCRIPTION

TLINGIT DOUBLE ENDED DAGGER AND SHEATH

Circa 1820-1860
Length: 25 ¼ in (64.2 cm)
Steel, copper, tanned hide

PROVENANCE

Alan Winston, New York
Trotta-Bono, Shrub Oak, acquired from the above
George Terasaki, New York, acquired from the above

CATALOGUE NOTE

Daggers in this form have been made over a very long period of time, as evidenced by archaeological discoveries of great age. The short point at the pommel end of the weapon was designed to act as a compliment to the main blade, increasing the slashing power of the weapon on a backstroke. The beautifully forged and finished steel work in this dagger has been embellished with copper overlay about the grip area. The long leather thong on the dagger was made to wrap about the user's hand to prevent dropping the weapon in combat. Few of these daggers still retain their leather sheaths, though this one does, and it is a fine example of the simple utilitarian style of holder that was common to most old Tlingit daggers.

Steven C. Brown

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

58

TSIMSHIAN PORTRAIT MASK

Estimate: 150,000 - 250,000 USD

◉ Restricted Species

DESCRIPTION

TSIMSHIAN PORTRAIT MASK

Circa 1830-1860
Height: 10 in (25.4 cm)
Birch or cottonwood, pigments, tanned hide

PROVENANCE

Reportedly Museum of the American Indian-Heye Foundation, New York (no inventory number recorded)
James Economos, New York, reportedly acquired from the above circa 1973
George Terasaki, New York, acquired from the above in 1978

EXHIBITION

Fundación La Caixa, Barcelona, *Espíritus del Agua. Arte de Alaska y la Columbia Británica*, October 6, 1999 - January 9, 2000; additional venue: Fundación La Caixa, Madrid, February 2 - April 2, 2000
The Menil Collection, Houston, *Spirits of the Water: Native Art Collected on Expeditions to Alaska and British Columbia, 1774-1910*, April 28 - August 6, 2000

LITERATURE

Alberto Costa Romero de Tejada and Paz Cabello Carro, eds., *Espíritus del Agua. Arte de Alaska y la Columbia Británica*, Barcelona, 1999, p. 157, cat. no. 126
Steven C. Brown, ed., *Spirits of the Water: Native Art Collected on Expeditions to Alaska and British Columbia, 1774-1910*, Seattle and Vancouver, 2000, p. 131, cat. no. 91
Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 81

CATALOGUE NOTE

Carved deeply from nose to ears, this mask is a striking example of Tsimshian portraiture. The sculpture is dynamic, its extreme peaks and valleys describing a pronounced skeletal structure beneath the tautly drawn skin. A large labret is portrayed in the lower lip, and the upper lip is drawn back to expose two rows of prominently carved teeth.

The artist has angled the plane of the eyes sharply downward, following the sculptural approach seen in totem poles and headdress frontlets from the Tsimshian. The hollow beneath the eyes flows out onto the bulge of a prominent cheekbone. Beneath this, the cheek itself is hollowed between the cheekbone and jaw, and is separated from the mouth and upper lip by a finely formed nostril crease. The irises of the eyes are pierced through, with the eyelids marked by thin black lines. The nose is long and narrow, the nostrils are flat across the bottom, their openings uncut. The rounded band of the lips is fairly thin, even where it encircles the labret, which is poised above a firmly protruding chin.

Taken in combination, these features form the basis of the Tsimshian attribution. Tied-back hair is simply depicted, and the ears are shaped with naturalistic folds and hollows within them.

This is a Tsimshian artist's interpretation of the faces of his own people, his relatives and contemporaries, carved in wood to portray a female of high rank for the dramatization of clan history or mythology. A naturalistic mask is a cross between the actual physical characteristics of the people of the artist's tribal group, the carver's own sculptural approach, and the traditional stylizations established by generations of artists learning from and inspiring one another. In a very real way, the people are the masks and the masks are the people.

Steven C. Brown

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

59

NUU-CHAH-NULTH OR MAKAH THUNDERBIRD AND WOLF CLUB

Estimate: 30,000 - 50,000 USD

◉ Restricted Species

DESCRIPTION

NUU-CHAH-NULTH OR MAKAH THUNDERBIRD AND WOLF CLUB

Circa 1750-1800
Length: 21 ⅜ in (54.2 cm)
Whalebone, probably humpback whale (*Megaptera novaeangliae*), spruce pitch

PROVENANCE

George Terasaki, New York, acquired in the 1970s

LITERATURE

Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 70 (two views)

CATALOGUE NOTE

The main figure of this fine, early bone club is a thunderbird whose arched, open beak lends power and personality to the object. Above the beak, a deeply incised circle with two opposing trigon shapes defines the eye of the thunderbird. Above this head, the smaller profile figure appears to be a wolf, with a blunt snout and pointed, laid-back ears. A double-incised line along the thunderbird's brow extends down to the round hole cut through the pommel for a wrist strap. From this juncture, four finely incised lines indicating the front paws of the wolf are carved into the cheek of the thunderbird.

This club once had the uncommon feature of inlays added to the sculptured and incised decorations. The eyes of the thunderbird, three small rectangles beneath the mouth, and a narrow triangle at the tip of the blade all appear to have been cut deeply enough to accept inlaid shell pieces. These would have been cut from the blue-green abalone (*Haliotis fulgens*) obtained in trade from the California coast. Commonly held in place with spruce gum, these shell pieces have since been lost from the surface. Three simple, incised lines run parallel down the length of the blade and terminate at the once inlaid triangle at the tip. This incised blade design possibly represents a whaling harpoon.

The carving style and general appearance of this fine club suggest that it was made sometime around the arrival of the first Euro-Americans in the late eighteenth century. Most clubs of this type were probably in existence at this time, though they presumably continued to be made into the first half of the nineteenth century. Ownership of these types of weapons was apparently limited to those families who had traditional rights to the hunting of whales. Thunderbird, wolf, and serpent imagery is common to objects related to whaling ceremonials, and the use of such images indicated one's connection to the chiefly families who upheld ancient whaling traditions among the Nuu-chah-nulth and Makah First Nations.

Steven C. Brown

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

60

HAIDA FIGURE OF A SEA CAPTAIN

Estimate: 40,000 - 60,000 USD

DESCRIPTION

HAIDA FIGURE OF A SEA CAPTAIN

Circa 1830-1850
Height: 10 ¼ in (26 cm)
Argillite
The underside inscribed in red ink: "293"

PROVENANCE

Merton D. Simpson, New York
George Terasaki, New York, acquired from the above in 1977

LITERATURE

Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 90 (two views)

CATALOGUE NOTE

"On a steep, heavily timbered mountainside overlooking Skidegate Inlet in the Queen Charlotte Islands, a vein of fine-grained, dark gray shale, soft enough to cut and carve to a lustrous black finish, has been quarried by Haida carvers for at least one-and-a-half centuries. The material is called argillite, and from it were fashioned some of the masterpieces of Haida art." (Holm, *Soft Gold: The Fur Trade and Cultural Exchange on the Northwest Coast of America*, Portland, 1982, p. 134).

Bill Holm notes that argillite, which is found only on that particular mountainside, was long used by the Haida "for small carvings such as amulets and labrets" (*ibid.*), but that the making of more elaborate argillite carvings probably began in the 1820s, when the trade in argillite sculpture developed between the Haida and visiting European and American sailors and traders. Intricate argillite smoking pipes were initially most popular with these foreign visitors, but by the 1830s and 1840s carvings which depicted the visitors themselves formed an increasingly important part of the trade. Perhaps the most famous of these are the "sea captain" figures, small, portrait-like carvings of foreign mariners that were often commissioned to take home to England or the Eastern Seaboard as a memento of travels on the distant Northwest Coast.

Evidently made by a Haida artist of exceptional talent, the present figure is one of the finest and most interesting examples of the genre. It illustrates the remarkable care and attention to detail which is found in the best argillite carving, with particular emphasis placed on the depiction of those aspects of the visitor's appearance which most marked him out as "other"; as Steve Brown notes, "the carvers of these interesting portraits" had an obvious "fascination for the curious details of the mode of dress and the unfathomable occupations and pursuits of the foreign strangers." (Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p.).

Here the artist's powers of observation are evident in the attention that he has lavished upon the slightest detail of the figure's attire. The carving is crisp and

clear throughout, with the minutest care taken in depicting the stitches of the handsewn buttonholes, the thick, raised seams of the pocket flaps, and the complex pattern of seams at the back of the figure's heavy frock coat, the skirt of which seems to have caught a gust of wind, its rich, heavy folds rippling. We can sense the artist's pleasure in carving these fine details, a feeling that the man who commissioned the figure must have shared when he noticed, perhaps, the fine carving of the epaulettes, which rest on the shoulders with a real sense of the weight of the heavy braid, or when he saw how delicately the artist indicated the folds of the lapels, which are pulled up as if to keep out the cold.

As well as the extraordinary care lavished upon these small details, the present figure is remarkable for what Steve Brown describes as "an uncommon sense of drama" (*ibid.*) in its attitude and posture, which set it apart from the often rigid and hieratic appearance of many other "sea captain" figures. These figures often stand in a rather stiff attitude with their hands on their hips, as they stare straight ahead, as if looking out from the deck of a ship. Here the composition possesses an unusual degree of complexity, and the figure appears altogether more engaged, as his resolute, sharp-featured face gazes intently down at an open book. He holds this in his hands, which have been carved with a high degree of naturalism, the joints carefully indicated. The book rests in the palm and outstretched fingers of the left hand, whilst the right firmly holds a corner of the book, the thumb resting on a page as if to mark a place, or to prevent it from fluttering in the wind. The pages are carved with a scrolling design that evokes a manuscript hand and suggests that the book is a captain's logbook or journal. Steve Brown remarks that books "must have seemed very curious and strange indeed to members of a culture with no written records. Their importance to, and power over, the educated officers of the military and trading ships have influenced [...] the look of deep thought on the subject of this extraordinary sculpture." (*ibid.*).

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

61

PAIR OF LIONS

Estimate: 300,000 - 500,000 USD

DESCRIPTION

PAIR OF LIONS

Probably Haida
Circa 1830-1860
Lion with tail to its side: Length: 41 ¾ in (106 cm); Height: 28 ¾ in (73 cm); Lion with tail curled on its back: Length: 46 ½ in (118 cm); Height: 28 ¾ in (73 cm)
Red cedar or spruce, iron nails

PROVENANCE

James Kronen Gallery, New York
George Terasaki, New York, acquired from the above in 1975

LITERATURE

George Terasaki, advertisement, *American Indian Art*, Vol. 4, No. 1, Winter 1978, p. 1
Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 87 (two views)
Kathryn Bunn-Marcuse and Jisgang Nika Collison, "Gud Gii AanaaGung: *Look at One Another*", *ab-Original*, Vol. 2, No. 2, 2018, p. 278, fig. 5
"Monumental Legacy", *Native American Art*, No. 23, October and November 2019, cover and p. 15

CATALOGUE NOTE

This magnificent pair of lions from the Terasaki Collection are unique masterworks, created by an artist, probably Haida, who has combined some of the classical traits of Northwest Coast sculpture with an extraordinary and unexpected choice of iconography. The remarkable subject matter reveals something of the complexity of life on the Northwest Coast in the 19th century, when the encounter between the people of the Northwest Coast and foreign visitors introduced a panoply of new images and experiences. It is the unexpected appearance of this iconography which raises the first question one might ask when looking at these extraordinary sculptures – how did a Northwest Coast artist come to sculpt a pair of lions, and how did he know what they looked like?

The question of how foreign iconography entered the sphere of Northwest Coast art has been discussed with great eloquence by the scholar Kathryn Bunn-Marcuse in several publications including, most recently, her article with the Haida scholar and curator Jisgang Nika Collison, in which these lions are illustrated. Bunn-Marcuse writes that what has been referred to, amongst other terms, as "'Euro-American imagery' became an integral part of Northwest Coast expression in the nineteenth century and should just be called 'art'", an integral part of the cultures which made it. (Bunn-Marcuse and Collison, "Gud Gii AanaaGung: Look at One Another", *ab-Original*, Vol. 2, No. 2, 2018, p. 272).

There are a considerable number of Northwest Coast sculptures which depict "foreign" iconography introduced to the Northwest Coast through contact with European and American visitors; there are also several interesting examples of how foreign artworks themselves were sometimes appropriated by Northwest Coast people for their own purposes. Here we will confine these examples primarily to those found amongst the Haida, since we believe the lions are almost certainly the work of a Haida artist, as Kathryn Bunn-Marcuse, Bill Holm, and Steve Brown have suggested (although Brown has also considered the possibility of a Coast Tsimshian origin).

Aside from the vast canon of argillite sculptures produced principally for trade with foreign visitors (see lot 60 in this auction), there are several larger scale wood sculptures of foreign iconography by Haida artists. Amongst the most famous of these is the figure of a sphinx now in the British Museum, London (inv. no. Am1896,-.1202). This unusual but highly accomplished sculpture was made between 1874-1878 by the Haida artist Simeon Stilthda (c. 1799 – 1889), apparently based on a woodcut in an illustrated bible that was shown to him by the Anglican missionary William H. Collinson. Illustrated books, newspapers and magazines were vital sources of foreign imagery, and Bunn-Marcuse remarks that "historical photos from Haida Gwaii document that at least two houses in Old Massett [home of Sdiihldaa] - Star House and Chief Wiah's Monster House - had collages of printed material, including newspapers" (*ibid.*, p. 277).

Other sculptures provide a clear indication that foreign imagery was adapted to fit into the needs of existing traditions. A fascinating example of this is a highly naturalistic mask that represents, in the form of a monkey, the Tsimshian's *ba'wus*, or "ground man". The mask, collected in the early 1900s by George Emmons, is now in the Peabody Museum of Archaeology and Ethnology at Harvard University, Cambridge (inv. no. 14-27-10/85877). When the museum acquired the mask in 1914 it was described as "[...] representing a mythical being found in the woods called today a monkey". Monkeys first appeared on the Northwest Coast as seamen's pets in the first half of the 19th century, and with their special talent for mischief, they must have immediately suggested a resemblance to the *ba'wus*, which although human-like is "without culture and acts in ways unacceptable to humans." Despite its entirely foreign character, the image of the monkey was thus readily adapted to an existing masking tradition.

While the monkey, if rare, could have been seen at first hand, the source of the lion imagery in Northwest Coast art is somewhat more abstract, since it was derived from the presence of lion-like carvings on British ships, and its appearance in symbols of British heraldry such as flags and banners.

British ships historically had lion figureheads, although these had fallen out of fashion sometime before British vessels first visited the Northwest Coast, and a more likely source appears to be the "cathead" carvings which protruded over the bows of the ship, and to which the anchors were raised. These carvings take their name from the fact a lion's head was the most popular motif carved on the end of these timbers. It is widely accepted that these catheads probably formed the model for certain Nulamal or ″fool dancer″ masks made by the Kwakwaka'wakw people of the Quatsino Sound region of Vancouver Island. An early example of the type, which dates to around 1830, and is particularly notable for its broadly naturalistic style, is in the collection of the Seattle Art Museum (inv. no. 91.1.27).

A small number of other works with lion iconography are recorded. Of these, the most closely related in terms of carving style is the "Lion Club" offered at Sotheby's, New York, May 21, 2014, lot 87. In a letter to the owner of the Lion Club, Bill Holm, the eminent specialist of Northwest Coast sculpture, wrote that "I am quite in agreement that the lion club is very likely by the carver of the two lion figures [the present lot] and that the lion motif is of European derivation. [...] Whether they were at one time a set is probably going to be impossible to determine, but it certainly is possible." (Bill Holm, personal communication, April 27, 1995). Another apparently related sculpture is more enigmatic. This is an object in the collection of the Royal British Columbia Museum, Victoria (inv. no. 2876) which the museum identifies as a Coast Tsimshian Mask. Holm believed that this "the lion-like carving (it is not a mask) [...] described as 'found in the first Christian church in old Metlakatla' [...] is probably a ship's carving" rather than the work of a Northwest Coast artist" (Bill Holm, personal communication, April 27, 1995). The carving style is, however, quite atypical for a ship's cathead and we suspect that it is, in fact, Northwest Coast.

While the lion heads depicted on catheads appear to have been the source for these mask and mask-like

objects, the two more sophisticated and fully in the round Terasaki sculptures, must have been based on a source which showed lions more completely, particularly when one accounts for the overall realism of the style. Certain Haida bracelets (see Bunn-Marcuse, *ibid.*, p. 273, fig. 2 and p. 279, fig. 6) show fully realized lions, although of a somewhat more stylized and heraldic character than the more naturalistic appearance of the Terasaki lions, and of course executed on a much smaller scale. Similarly, there is a small argillite lion, posed somewhat like a sphinx, in the collection of the Royal British Columbia Museum, Victoria (inv. no. 15687 R). Despite their differences in scale and certain important aspects of style, these works do all share certain characteristics, and as Steve Brown notes, "the flowing manes and tufted tail tips display similarities to the European style foliate carving of some Northwest Coast silver and gold bracelets [...]. The curled and pierced-through form of the tails is also not unlike some aspects of early argillite carvings, suggesting that the artist may have been a Haida carver of silver bracelets and argillite pipes or figures." (Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p.).

While in all respects the Terasaki lions show themselves to be the work of a single artist, they are highly individual. Beyond certain differences in the positioning of the tail and their gait, it is in their faces that we see the most distinction. Their expressions seem to embody two distinct personalities, one perhaps more reserved, the other with a prepossessing confidence. It is interesting here to briefly consider that we can say, with some certainty, that the artist who made these sculptures never saw a lion in the flesh. The emotion he has given the sculptures was doubtless based on his observation of his fellow man, and his sensitivity in that vein must have matched his talent as an artist. He has given these sculptures an impression of deep and stirring soulfulness, the faces of the noble beasts imbued with touching humanity by the hand of man.

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

62

TLINGIT DAGGER

Estimate: 20,000 - 30,000 USD

DESCRIPTION

TLINGIT DAGGER

Circa 1860-1880
Length: 15 ¼ in (38.7 cm)
Copper, abalone shell (*Haliotis iris*), tanned hide

PROVENANCE

Loudmer-Poulain, Paris, June 19-20, 1980, lot 180
Possibly Merton D. Simpson, New York
George Terasaki, New York

CATALOGUE NOTE

A very rare display of engraved and relief-worked copper in a dagger pommel. The eyes are inlaid with shell. This is not in the style of the 1898 period copper daggers, but is rather an apparently unique example that most likely pre-dates that time by several decades.

Steven C. Brown

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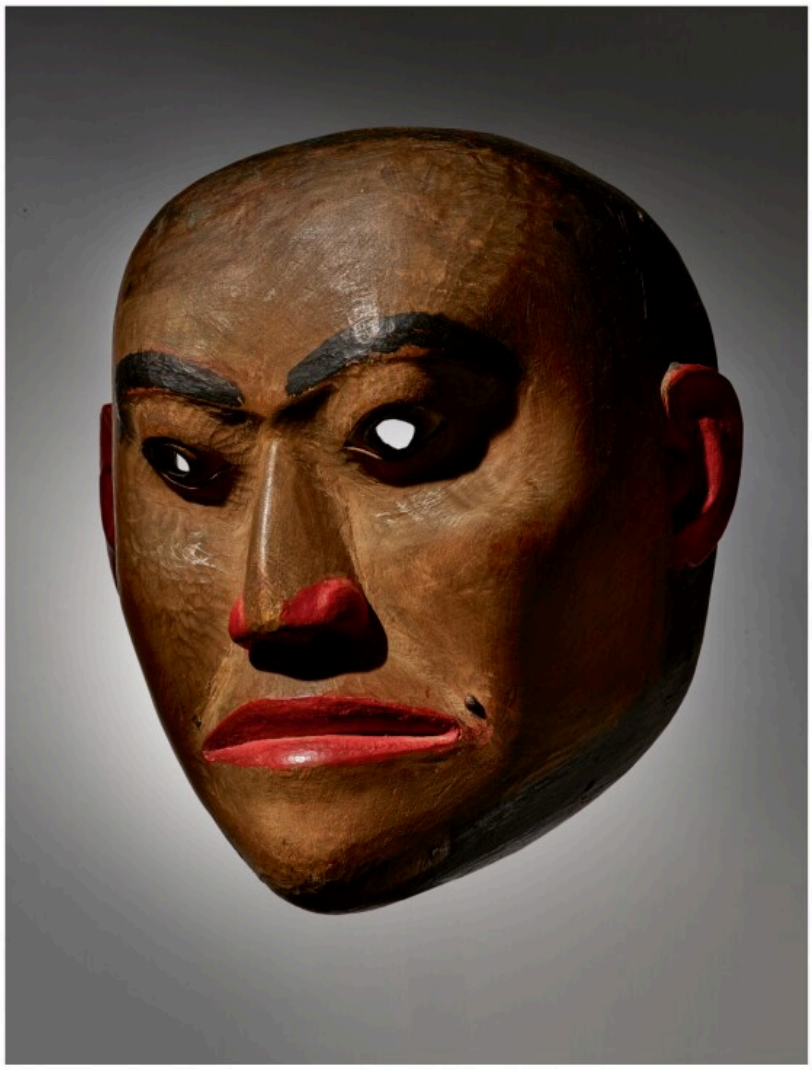
Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET



63

TSIMSHIAN PORTRAIT MASK

Estimate: 150,000 - 250,000 USD

DESCRIPTION

TSIMSHIAN PORTRAIT MASK

Circa 1830-1860
Height: 8 ⅝ in (22 cm)
Birch or cottonwood, pigments

PROVENANCE

Lieutenant George Thornton Emmons, collected in Kitladamas ("Kit-lagh-damoks") in 1907
George Heye, Museum of the American Indian-Heye Foundation, New York (inv. no. 1/4227), acquired from the above in 1907
Leon Buki, New York, acquired from the above by exchange, July 15, 1973
George Terasaki, New York, acquired from the above via James Economos, New York, in 1975

LITERATURE

Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 80

CATALOGUE NOTE

The best Tsimshian artists evince a clear concern in their masks for the volume and bone structure of the human face and, as in the case of the superb portrait mask presented here, this preoccupation led them to create masks of great sculptural depth, which convey the look and feel of a human head rather than simply a flat visage. In this mask, the complex bone structure is wonderfully and subtly defined, with the various intricate planes that give the face volume and a sense of fleshy realism drawing fluidly together around the central axis which is formed by the sharp ridge of the nose, the firmly set mouth, and the resolute and pointed chin.

The mask's structure and the sensuous, flesh-like quality of the modelling are enhanced by the artist's careful highlighting of the natural characteristics of the wood, particularly evident in the way that the highest points of the cheekbones emerge from the centre of the concentric circles of the wood's grain. The importance of the wood itself can also be felt in the sparing use of pigment, which never overwhelms the sculpture, with the tone of the skin rendered beautifully by the bare surface of the wood. Pigment is used, in the main, only to highlight the senses, with vermillion for the ears, nose, and mouth, and a touch of white for each eye. The hair, brow, and beard are outlined by black pigment, whilst small metal tacks at either corner of the mouth and one at the chin (which also bears two small marks left by the presence of others), indicate where strips of fur, probably that of a black bear, were once attached to the face to add a further sense of realism and texture.

The absence of any attachments brings into even sharper focus the arresting expression of the bold and resolute face. With the "high cheekbones and strong chin of many Tsimshian people" (Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p.), the mask is so distinctly modeled that it may be a portrait taken from life, the face used "to represent a revered ancestor" or to bring to life "a character from the origin stories of a family lineage [...] in the firelight of a traditional clan house." (*ibid.*). If the mask was indeed based on a

specific person, then their identity is unknown to us. Equally nameless at the remove of more than a century is the artist, but the sign of their hand remains. We see it in the finish of the mask's right cheek, in that slightly faceted surface which illustrates the movement of the carver's tools across the wood. Amidst the otherwise smooth finish, these delicate marks show us the subtle yet complex way in which Tsimshian artists depicted the mass and volume of the human face. They give us, much like a drawing, an important insight into the work of the artist.

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/tsimshian-portrait-mask-2

Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

64

TLINGIT OR TSIMSHIAN SHIRT OR ARMOR

Estimate: 40,000 - 60,000 USD

DESCRIPTION

TLINGIT OR TSIMSHIAN SHIRT OR ARMOR

Circa 1800-1830
Height: 28 ⅞ in (76 cm)
Tanned hide, probably elk, pigment, hair

PROVENANCE

Private Museum Collection, Virginia
James Economos, Santa Fe, acquired fom the above
Private Collection, acquired from the above
Will Channing, Santa Fe, acquired from the above
George Terasaki, New York, acquired from the above in 2008

CATALOGUE NOTE

Painted hide garments have been used as ceremonial regalia and as warrior's armor for untold generations on the Northwest Coast. The kinds of hides employed included deer, elk, moose, seal, and sea lion, each with their own characteristics that made them appropriate for particular uses. Precisely which type of hide this object is made of is uncertain, although it appears to be elk hide. Regalia items in animal hide often took the forms of robe or blanket-like rectangles that draped over the shoulders, sleeveless tunics, or poncho-type garments, which were usually made for shamans. Warrior's armor took many different forms. Thick hide was cut and sewn into a shirt or tunic shape, sometimes fully protecting one shoulder while leaving the other, for the weapon-hand, freer. Hide garments were sometimes worn in conjunction with wood or bone slat-armor and, if thick enough, were otherwise worn on their own.

This painted hide section is apparently a portion of the original garment, and was once attached to an under-tunic, which had another similarly painted panel on the opposite side. The other face panel and tunic were once in the collection of the Oakland Museum. It's probable that the two painted sides were once part of a one-piece, thicker garment, and at some point this face panel was separated from the original.

If this scenario is true, the original garment may have been made as protective armor, a tradition that survived into the early nineteenth century, after which the spread of firearms pushed the old-style armor out of use. As is the case with some of the early carved-wooden war helmets, which were another integral part of the traditional warrior's outfit, armor and weapons, such as the helmets, large daggers, clubs, etc., sometimes became important pieces of clan property, known as *at'oow*, which were passed down from one generation to another. This painted hide panel and its mate may have followed that pattern, reconstructed from a stiff, heavy piece of armor into a lighter, more wearable ceremonial garment that carried with it the history of the clan and the warriors who may have worn it in battle.

The large and striking face painted on this panel is remarkably simple in form, and yet the wide-open design field is the perfect frame for the technical refinement displayed in the overall composition. The rows of human hair across the top of the face add to the lively quality of the painting. The painting of the face itself, like all the linework in the object, is masterfully designed and precisely executed. The mask-like structure of large eyebrows, small eyes, nose, and mouth is similar to some of the small faces seen in detail areas of bent-corner boxes and chests, housefronts and interior screens, box drums, and other related paintings. These hide panels are some of the largest examples of such a face known to have been created.

Below the mouth of each face, a symmetrical formline composition spans the breadth of the hide panel. These are made up of a nonrepresentational complex of bold formlines just below the mouth, and much lighter formlines and fine line work to either side. These designs are similar on the two face panels, but differ a great deal as well. The roundness of the ovoids in the center formline complexes and the thinness of the lips suggest that this could well be a Tsimshian rather than a Tlingit painting, though some cross-cultural influences are found in both these design styles.

Steven C. Brown

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/tlingit-or-tsimshian-shirt-or-armor

Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

65

TLINGIT DAGGER WITH BEAR POMMEL

Estimate: 25,000 - 35,000 USD

DESCRIPTION

TLINGIT DAGGER WITH BEAR POMMEL
Circa 1880-1900
Length: 18 ⅞ in (48 cm)
Copper, steel, tanned hide, abalone shell (*Haliotis fulgens*)

PROVENANCE

Edward Baer, New York
George Terasaki, New York, acquired from the above in 1967

CATALOGUE NOTE

Copper work from the early part of the nineteenth century is rarely seen, though a few excellent examples that survive indicate the skill of Native artists in this line. By the later nineteenth century, when the present object was made, sheet copper was much more plentiful and a clear demand for copper objects had been established. Tlingit carvers, in particular, appear to have responded to the interest in copper artworks, and created objects for their own use, as well as for trade via the early curio dealers in gold-rush-period Alaska. This copper bear exhibits a sculptural form very much like a wooden mask, and features abalone shell inlays as well as finely engraved surface designs.

Steven C. Brown

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

66

TWO WASCO-WISHRAM CONTAINERS

Estimate: 4,000 - 6,000 USD

DESCRIPTION

TWO WASCO-WISHRAM CONTAINERS

Circa 1850-1880
Height: 16 ⅞ in (43 cm) and 16 ½ in (42 cm)
Cattail, Indian hemp

PROVENANCE

George Terasaki, New York, probably acquired in the 1960s

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

67

ST'ÁT'IMC (LILLOOET) IMBRICATED BASKET

Estimate: 3,000 - 5,000 USD

DESCRIPTION

ST'ÁT'IMC (LILLOOET) IMBRICATED BASKET
Circa 1840-1860
Height: 17 ¾ in (45 cm)
Cedar root
With an old paper label inscribed in black ink: "25 British Columbia, Lilau-Lilloet Lake, the finest example of imbricated wear found in B.C. [illegible]"

PROVENANCE

George Terasaki, New York, probably acquired in the 1960s

CATALOGUE NOTE

This very large and very rare basket is from the Stʹátʹimc, or Lillooet, who live on the upper Fraser River in British Columbia. In remarkable condition, this basket type is seldom seen outside of early museum collections. The technique for creating the patterned designs on the surface of the coiled cedar root weaving is called ″imbrication″. Steven C. Brown

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

68

KLICKITAT IMBRICATED BASKET

Estimate: 3,000 - 5,000 USD

DESCRIPTION

KLICKITAT IMBRICATED BASKET

1800s
Height: 15 ⅜ in (39 cm)
Cedar root, beargrass

PROVENANCE

George Terasaki, New York, probably acquired in the 1960s

CATALOGUE NOTE

Mary Dodds Schlick notes that "the Klikitat method of decorating [baskets] as the coils are being sewn is unique to this small part of the world. Otis T. Mason, the curator of ethnology for the Smithsonian Institution in 1904, named the process 'imbrication' (derived from the Latin imbrex, 'tile') because the stitch gives the surface of the basket a tilelike appearance [Mason, Aboriginal American Indian Basketry, Santa Barbara and Salt Lake City: Peregrine Smith, 1976, p. 310]. Imbrication is known only in a limited area on the Fraser and Thompson rivers, on the Columbia River, and by the Salish tribes of northwest Washington." (Dodds Schlick, Columbia River Basketry, Seattle and London, 1994, p. 103).

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

69

TLINGIT DOUBLE BASKET

Estimate: 3,000 - 5,000 USD

DESCRIPTION

TLINGIT DOUBLE BASKET

Circa 1880-1900
Height (closed): 5 ¼ in (13.2 cm)
Spruce root

PROVENANCE

George Terasaki, New York, probably acquired in the 1960s

CATALOGUE NOTE

This type of double basket was made as a container for important or special substances. They are sometimes referred to as a ″down holder″ or ″shot basket″. The intricate care taken by the weaver to make the two parts of the basket fit together is remarkable. The stepped design on the inner basket is known as the ″shaman′s hat″ pattern, suggesting that perhaps this was used to hold eagle down or possibly small amulets employed by a shaman. The ring designs on the outer cover are created by self-patterned twining of the finely split weft roots.

Steven C. Brown

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

70

KODIAK ALUTIIQ THROWING BOARD

Estimate: 25,000 - 35,000 USD

DESCRIPTION

KODIAK ALUTIIQ THROWING BOARD

Late 18th or early 19th century
Length: 19 in (48.2 cm)
Wood, walrus ivory (*Odobenus rosmarus*)

PROVENANCE

Anthony Ralph, New York
George Terasaki, New York, acquired from the above in 1980

LITERATURE

Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 44

CATALOGUE NOTE

Atlatl is a word that comes from the Nahuatl, or Aztec, language. An ingenious and functionally beautiful piece of hunting technology, the atlatl is essentially an extension of the hunter′s arm. Sometimes referred to as a spear thrower, an atlatl is about as long as a person′s forearm and can be fashioned to fit exactly the grip of one′s hand. Devised to increase the speed and flight distance of the arrowlike hunting darts that targeted seals and sea otters, the throwing board allowed a hunter to pick up, mount, and let fly the dart arrow all with one hand. This was an important consideration when hunting from a single-seat kayak or bidarka, for it left the other arm free to hold a paddle to steady the craft against wind or tidal currents.

This atlatl is artfully formed and subtly decorated, and shows great age in its coloring and wear. Its form is very subtle and ambiguous, suggesting the snout and head of a wolflike animal, drawing upon the character and power of a respected predator. Composed of harmonizing ridges and grooves, the intriguing form is not literally descriptive, yet it is all the more interesting because of its nebulous appearance.

This example is comparable to a Koniag or Alutiiq (Kodiak Island) spear thrower now in the collection of the Museum of Anthropology and Ethnography, Saint Petersburg. Shaped the same way at the grip, this Koniag atlatl features related groove and ridge decorations along its length. Its surface is inlaid with a number of sea otter teeth, tokens from the prime quarry of these highly adapted hunting weapons.

Steven C. Brown

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

71

CHUGACH MASK

Estimate: 300,000 - 500,000 USD

DESCRIPTION

CHUGACH MASK
18th century or earlier
Height: 17 ½ in (44.5 cm)
Wood, probably spruce

PROVENANCE

Reportedly found by a fisherman in Prince William Sound
Lawrence Tyler, Seattle, acquired from the above
George Terasaki, New York, acquired from the above in 1966

EXHIBITION

Fundación La Caixa, Barcelona, *Espíritus del Agua. Arte de Alaska y la Columbia Británica*, October 6, 1999 - January 9, 2000; additional venue: Fundación La Caixa, Madrid, February 2 - April 2, 2000
The Menil Collection, Houston, *Spirits of the Water: Native Art Collected on Expeditions to Alaska and British Columbia, 1774-1910*, April 28 - August 6, 2000

LITERATURE

Alberto Costa Romero de Tejada and Paz Cabello Carro, eds., *Espíritus del Agua. Arte de Alaska y la Columbia Británica*, Barcelona, 1999, p. 97, cat. no. 37
Steven C. Brown, ed., *Spirits of the Water: Native Art Collected on Expeditions to Alaska and British Columbia, 1774-1910*, Seattle and Vancouver, 2000, p. 158, cat. no. 121
Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 34 (two views)
"Monumental Legacy", *Native American Art*, No. 23, October and November 2019, p. 126, fig. 1

CATALOGUE NOTE

Wooden masks of uncomplicated, dramatic sculpture and minimal painting were made in the Prince William Sound area, and certain of these feature the kind of tall, exaggerated forehead seen here. Probably representing a particular spirit image, these masks are most often sculpted with simple planar arrangements in the face. Often there is a single relief-drop from the eyebrow to the eye level, with the nose extending down the face at the same level as the forehead. The eyes are either produced as raised ovoid shapes, as they are here, or as simple slits or round holes cut in the surface of the eye sockets. In many examples, the eyebrow lines are angled with their inner ends drawn high up. Like some others, this mask illustrates the opposite, where the outer ends of the brows are higher up, possibly the indication of a particular character in ancient Chugach or Koniag masking dramas. Some masks of this type from this region are portrayed with round. protruding mouths, as if the image were singing or whistling. Others are depicted with downward-turned, nearly pointed mouths. Still others, like this one, have a wide protruding mouth shape. The image of the dancing figures in masks such as this, performing with intense, rhythmic drum accompaniment and singing, evokes the vision of a world far beyond one's everyday comprehension. That world, with its ancient native belief system, employed its powers in the healing of disease and the divination of the future, helping to make visible the interactions of the spirits and magical powers that were believed to govern human existence. Steven C. Brown

As Steven Brown states in the preceding notice, there exist among the Alutiiq Sugpiaq people in the Gulf of Alaska (those in the region of the Prince William Sound referred to as Chugach) a corpus of powerful masks of strikingly abstract, geometric design. Very few of early date are preserved in public or private collections. Although there is variation among the known body of masks in both style, aging, and wear, a typographical chronology is difficult to establish. The present mask from the Terasaki Collection is sculpturally among the very finest in the corpus, and its apparent age, quality and size suggest an early dating, and a possible origin in an previous, prototypical

generation of production. It was reported to have been found in the waters of Prince William Sound by a fisherman, and at that time must have been of significant age, as it bears signs of gradual wear, surface erosion, insect activity, and very faint surface pigment. It was acquired by George Terasaki in 1966; Teraski kept it in his personal collection for over 50 years and considering it to be the finest of its rare type.

A group of related masks from the nearby Kodiak Archipelago was collected in the Spring of 1871 by a young French explorer named Alphonse Louis Pinart (1852-1911), who brought them back to France in 1872; today they are preserved in the Château-Musée, Boulogne-sur-Mer, and in the Musée du Quai Branly-Jacques Chirac in Paris. This well-documented group was the subject of exhibitions in 2001 and 2002 in Ancorage and Kodiak, Alaska, as well as Washington D.C., organized by the Musée du Quai Branly. In 2008 a selection from the Boulogne-sur-Mer group was exhibited in Kodiak and Anchorage, and then in 2009 at Boulogne-sur-Mer, as part of a collaborative study and publication undertaken by the Alutiiq Museum & Archaeological Repository, Kodiak, Alaska, and the Château-Musée, Boulogne-sur-Mer, with the participation of contemporary Sugpiaq cultural leaders. Today one of the finest examples of this courpus is on view at the Musée du Quai Branly-Jacques Chirac in Paris. A related pair of Alutiiq Sugpiaq masks dated circa 1870 is in the Metropolitan Museum of Art, New York from the The Charles and Valerie Diker Collection of Native American Art (accession nos. 2017.718.4.1 and 2017.718.4.2, Gift of Valerie-Charles Diker Fund, 2017); also on view with the Diker Collection at the Metropolitan Museum of Art is a single mask described as Chugach and dated 1860 (Loan from the Charles and Valerie Diker Collection, no. L.2018.35.65).

Beyond its status as a masterwork of Arctic Art, the Terasaki mask rises above its own corpus, finding the universal sculptural aesthetics of geometric abstraction, predating and predicting the artistic explorations of early 20th century European modernists. The concept of a human face formed in a pyramidal structure composed of straight lines and flat planes relates to the idiom that the west would later call cubism, championed by Pablo Picasso and Georges Braque.

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

72

INUPIAQ WHALE EFFIGY OBJECT

Estimate: 20,000 - 30,000 USD

DESCRIPTION

INUPIAQ WHALE EFFIGY OBJECT

Probably an umiak seat
18th century or earlier
Width: 12 ⅝ in (32 cm)
Wood, possibly spruce

PROVENANCE

Leigh E. Robinson and Christine Robinson, collected *in situ* between 1928-1934
Thence by family descent
Cowan's, Cincinnati, September 15, 2007, lot 56, consigned by the above
John Molloy, New York, acquired at the above auction
George Terasaki, New York, acquired from the above

CATALOGUE NOTE

This relief-carved object represents a quintessential marriage of form and function. Its weathered wood is gracefully carved to form a whale's tail. Carved in relief on the top of the piece is a small whale, elegantly aligned with the overall silhouette of the object. The smooth side of the piece is significantly worn, perhaps supporting some ethnographic literature that identifies these objects as umiak kayak seats, utilized during whale hunting. There is also significant wear on either side of the carved hole present on the finial itself, indicating perhaps the use of rope as an attachment. Such details may instead suggest that the piece served as an effigy, bringing good fortune to the whale hunters. The intrinsic connection between the iconography of the piece itself and its use emphasizes the importance placed on such objects, which were considered to be essential to the success of hunting expeditions. The primordial role of this object is further made evident by the attention not only to style and craftsmanship of the piece, but also to the material chosen to create it. Most likely carved from spruce that was recuperated from the Bering Sea coast, the carver looked for wood with an outward-turned grain. The naturally arched form present in the wood lent itself beautifully to the desired final product, allowing the artist to transform unworked material into a novel and imaginative form.

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

73

CHUGACH SPOON

Estimate: 15,000 - 25,000 USD

DESCRIPTION

CHUGACH SPOON

Mid 19th century
Length: 6 ½ in (16.5 cm)
Mountain goat horn (*Oreamnos americanus*), glass beads

PROVENANCE

Laurence Tyler, Seattle
George Terasaki, New York, acquired from the above in 1969

LITERATURE

Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 76

CATALOGUE NOTE

The Chugach or Alutiiq people lived in proximity to the great coastal mountain ranges of the Prince William Sound area and made use of an abundant population of mountain goats as food, for hides, and for their beautiful horns. These tapered black horns were carved, boiled, and opened out into graceful spoon shapes which were then decorated with symbolic figures. The refined and carefully executed work on this spoon suggests an early origin. Influenced by trade and other contact with Tlingit people of Southeast Alaska, the Chugach adopted certain aspects of Tlingit design into their carvings, basketry, and horn work. Tlingit-made goat horn spoons have in fact been collected from Chugach sources. The overall shape of Chugach spoons differs significantly from Tlingit and other typical Northwest Coast examples. The bowl of a Chugach spoon is less upturned at the tip, and the handle maintains the natural shape of the horn. The bowl remains in an arc similar to the horn's original curve, and it features a flat, raised ridge that extends halfway down the back. In contrast, Tlingit spoons take on a strong, upturned curve during the boiling and reforming process, the bowls are generally left smooth on the back surface, and the handles are formed with a reverse curve that opposes the arc of the bowl. Unique to Chugach spoons, the ears of the main sculptural heads are bent slightly outward from the handle.

This and other Chugach spoons show a relationship to neighboring design styles in the use of bead and cut bird-bone inlays, which echo the repeating circle-dot design frequently seen in Eskimo carvings. The U-shapes incised upon the cheeks, eyebrows, and ears of the main head are directly related to those of the Northwest Coast tradition. The head at the base of the handle and the otterlike figure above it resemble the totemic style of the Tlingit, though the actual structural details of the face are handled in distinctly Chugach style. The marine crossroads of Prince William Sound have found expression in the original forms and outside design influences that are combined in the artworks of the Chugach region.

Steven C. Brown

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

74

INUPIAQ ARROW STRAIGHTENER

Estimate: 25,000 - 35,000 USD

DESCRIPTION

INUPIAQ ARROW STRAIGHTENER

Mid 19th century
Height: 6 ¼ in (15.9 cm)
Caribou antler (*Rangifer tarandus*), pigment, beads

PROVENANCE

Robert Hayden Museum, Sayre, Pennsylvania
George Terasaki, New York, acquired from the above in 1964

LITERATURE

Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 65 (two views)

CATALOGUE NOTE

The arrow-shaft straightener was an important tool used to rectify the imperfections and small crooks of the shafts of wooden arrows made for hunting caribou, birds, or fish. Wood is scarce in the Arctic, and arrow shafts did not always come from perfect stock. The diamond-shaped hole that angles through the tool ensures that the shaft is centered in the opening. Pressure brought upon the wooden shaft as the tool is levered against the arrow straightens out small bends and curves. The arrow has very controlled, specific pressure applied to it with such a tool, enabling the hunter to keep his weapons in their best form in spite of changes in humidity and the pressures brought upon the arrows by successful use. Huge herds of caribou once migrated along time-worn paths throughout western Alaska, following changes of the seasons and the perennial growth of grazing lands. Though greatly reduced in number, caribou herds still roam through the Alaskan interior. Caribou-effigy shaft straighteners come largely from north of the Yukon River. This one features a sensitively modeled caribou head and neck fashioned from one of the antler′s tines. Small beads were inlaid into the animal′s eyes, adding to the liveliness of the image. The highly sensitive ears of the caribou are laid back on its head, and a fine groove issues from each ear and runs down the neck to become a borderline down the forward edge of the tool. A similar fine line borders the diamond-shaped orifice of the tool and extends along the midline to the bottom of the handle. Scenes of grazing and migrating caribou are engraved along these grooves, with the lines representing the surface of the earth. Hunters armed with bows and arrows in timeless pursuit of their quarry are etched into the antler′s surface.

Steven C. Brown

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https://www.sothebys.com/en/buy/auction/2019/sculpture-from-the-collection-of-george-terasaki/inupiaq-arrow-straightener

Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

75

YUP'IK BOX

Estimate: 20,000 - 30,000 USD

DESCRIPTION

YUP'IK BOX

Circa 1840-1880
Width: 17 ¾ in (45 cm); Height: 9 ¼ in (23.5 cm)
Wood, porcelain, walrus ivory (*Odobenus rosmarus*), iron nails, hide

PROVENANCE

Jay C. Leff, Uniontown, Pennsylvania, acquired by the 1970s
Jeffrey Myers, New York
James Economos, Santa Fe
Sotheby's, Paris, *Art Eskimo et de Colombie Britannique. Collection James Economos*, June 11, 2008, lot 38
George Terasaki, New York, acquired after the above auction

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

76

INUPIAQ BOW DRILL

Estimate: 25,000 - 35,000 USD

DESCRIPTION

INUPIAQ BOW DRILL

Circa 1800-1850
Length: 19 cm (48.2 cm)
Walrus ivory (*Odobenus rosmarus*), pigment

PROVENANCE

George Terasaki, New York, acquired in the 1970s

CATALOGUE NOTE

For a discussion of the use and symbolism of Inupiaq bow drills, see lot 77.

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

77

INUPIAQ BOW DRILL

Estimate: 20,000 - 30,000 USD

DESCRIPTION

INUPIAQ BOW DRILL

Circa 1800-1850
Length: 20 ⅛ in (51 cm)
Walrus ivory (*Odobenus rosmarus*), pigment, leather

PROVENANCE

Robert Hayden Museum, Sayre, Pennsylvania
George Terasaki, New York, acquired from the above in 1964

LITERATURE

Steven C. Brown, *Transfigurations: North Pacific Coast Art. George Terasaki, Collector*, Seattle, 2006, n.p., pl. 67 (multiple views)

CATALOGUE NOTE

The bow drill is an ingenious device that rapidly spins a wooden shaft, which can be tipped with a bone or metal drill for making holes or spun against a fireboard with dry tinder to kindle a fire by friction. A rawhide cord makes one turn around the drill shaft and is fastened to the ends of a wood or ivory bow. One end of the shaft is captured in the socket of a special stone mouthpiece, and the drill-end is held against the workpiece. One hand of the carver holds and maneuvers the workpiece while the other operates the bow. The drill shaft spins one way and then the other as fast as the bow is drawn back and forth. Walrus ivory has been used for bow drills engraved with surface designs for at least two hundred years. The first bow drill to be collected by a European was carried to England by Captain James Cook's 1778 arctic voyage. At the time the illustrative style of engraving pictographs down the length of a bow drill was already established. Bow drills collected on the Kotzebue expedition of 1816 were also engraved with the same type of small figures and scenes of hunting, whaling and umiak (skin-covered boat) travel seen in this example. Engraving on bow drills and other ivory surfaces continued to develop through the nineteenth century. Many of the tradition's finest practitioners perished in the influenza pandemic of 1918, after which the pictographic style eventually gave way to the sculptural work commonly seen today.

Finely engraved in the surface of this bow are caribou, whales swimming and diving, men fishing and building an umiak, men with hunting weapons, kayakers, whale hunters paddling in umiaks and striking with a harpoon, native people in a foreign vessel, and other scenes less decipherable than these. To structure the composition, a baseline was engraved parallel to each edge of the obverse and reverse surfaces. The engraved images relate to these lines like the surface of the earth or the sea. When looked at from the side, one set of images is always right-side up, the other upside down. Some of the figures engraved on one baseline extend into the space of the images on the other edge. In the Inupiaq world view, neither time nor space were divided in the same manner as in the tradition of their Western visitors.

Steven C. Brown

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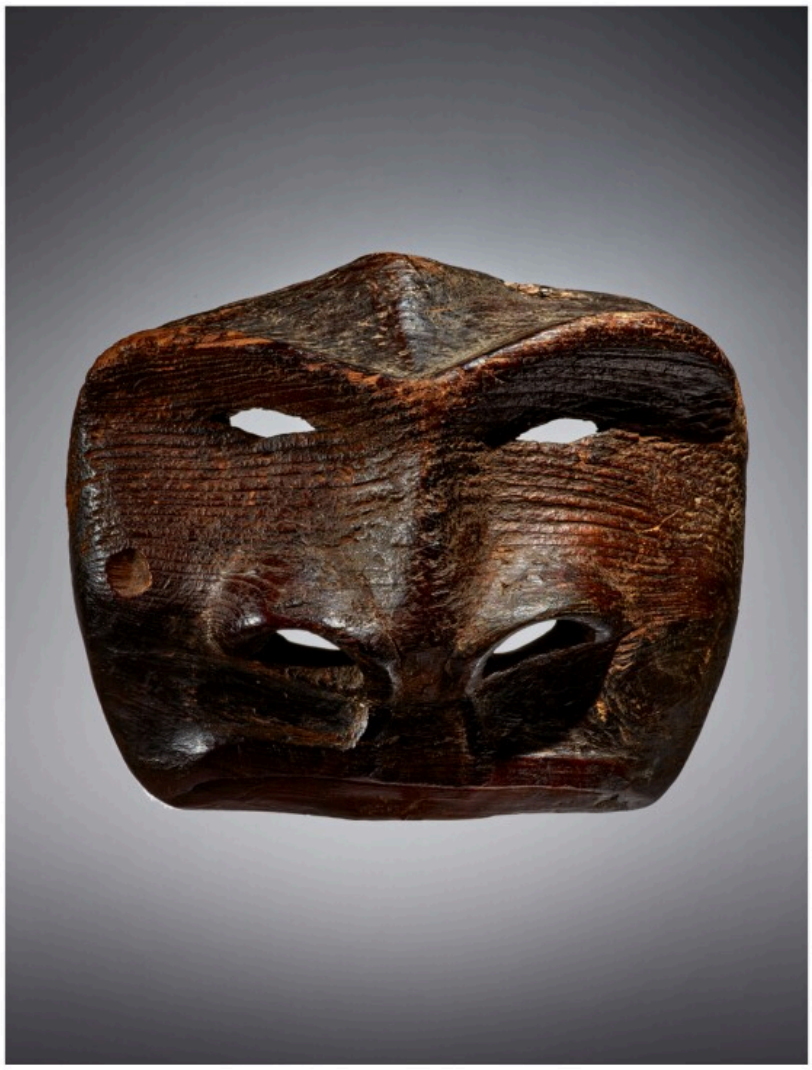

78

ESKIMO MASK

Estimate: 60,000 - 90,000 USD

DESCRIPTION

ESKIMO MASK

Probably St Lawrence Island
18th century or earlier
Height: 5 ½ in (14 cm); Width: 6 ¾ in (17 cm)
Wood, pigments
Inscribed in white ink on the reverse: "2-11744" and "St. Lawrence", and with a paper label inscribed: "ALT5"

PROVENANCE

Ralph C. Altman, Los Angeles, acquired by the 1960s
Patricia B. Altman, Los Angeles, by descent from the above
Private Collection, by descent from the above
Sotheby's, New York, May 23, 2008, lot 13, consigned by the above
George Terasaki, New York, acquired at the above auction

LITERATURE

"Monumental Legacy", *Native American Art*, No. 23, October and November 2019, p. 127, fig. 4

CATALOGUE NOTE

An apparently unique survival from St. Lawrence Island, this mask exhibits a symmetrical and abstract design. The mask itself is a rectangular shape, with arched eyebrows highlighting two slitted eyes. The nose extends towards the bottom of the mask, opening into two large nostrils. These masks were utilized for the maintenance of the proper balance between spirits and human beings, and worn by shaman in their roles as intermediaries, when diagnosing the cause of poor hunting, or some crisis in the weather, for example. This half-faced mask is a rare example of this type of mask. The mask bears no fixtures that could have been used to tie it onto one's head, perhaps suggesting that the person wearing it would have had to hold it. Possibly depicting an abstracted animal, the weathered wood used to make this mask shows signs of wear on the back, specifically at the height of the nose. As is the case for most of the masks used in ceremonial performances from this area and of this age, the iconography used is not entirely understood today. It is certain, however, that shamans were assisted by several familiar spirits (yek) who would appear in animal form. These spirits were inherited, usually by his mother's brother. When performing, shamans were possessed by one of his spirits and would impersonate it. The mask, in turn, would reflect the animal spirit that possessed him. These could be in the form of a full mask or a half mask, like the present example. Masks were typically carved by an expert, although individuals could carve their own guardian spirit masks, and shaman could, if they wished, carve their own masks, all of which was done in great secrecy. Once used in ceremonies by shamans, many masks were thrown away or burned, their spiritual essence rising to the heavens. In interpreting such a mask, perhaps pinpointing its iconography is not ultimately in line with the thought process behind such objects. As Carpenter notes, "in Eskimo thought, where spirit is regarded as separable from flesh, and each man has many helping spirits, the lines between species and classes, even between man and animal, are lines of fusion, not fission, and nothing has a single, invariable shape." (Collins et al., The Far North: 2000 Years of American Eskimo and Indian Art, Washington, D.C., 1973, p. 283).

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Sculpture from the Collection of George Terasaki

New York | 19 Nov 2019 | 08:00 PM CET

79

ESKIMO PANEL

Estimate: 15,000 - 25,000 USD

DESCRIPTION

ESKIMO PANEL

Late 19th century
Length: 12 ⅜ in (31.5 cm)
Walrus ivory (*Odobenus rosmarus*)

PROVENANCE

Western Reserve Historical Society, Cleveland
Cowan's, Cincinnati, March 31, 2007, lot 12, consigned by the above
Richard Pohrt, Jr., Ann Arbor
John Molloy, New York
George Terasaki, New York, acquired from the above

CATALOGUE NOTE

This charming two-sided panel is the work of a virtuoso Arctic carver, exploiting the natural beauty of the finest sculptural medium available to him: the tusk of a walrus. While its function and specific iconography are unknown, the rhythmic composition features on one side a line of varying human figures, two confronted canines, and two unidentified dome shaped elements divided by horizontal bands; and on the other a parallel line of seals or sea lions. The relief carving follows a natural curve of the tusk, and the repetitive elements could suggest a numerical meaning, perhaps a count of persons or quarry of a hunt; or in the case of the humans may depict an ancestral lineage. In any case the patient sculptor has cleverly introduced small variations in the repeated forms, with the animals facing in different directions and the humans taking on varied poses, and the two canines (perhaps humorously) appearing to stand and dance.

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New York | 19 Nov 2019 | 08:00 PM CET

80

YUP'IK DOLL

Estimate: 6,000 - 9,000 USD

DESCRIPTION

YUP'IK DOLL

Late 19th century
Height: 8 ¼ in (21 cm)
Wood, pigments

PROVENANCE

Jay C. Leff, Uniontown, Pennsylvania, acquired by the 1970s
Sotheby's, New York, October 22 and 24, 1983, lot 384, consigned by the above
James Economos, New York, acquired after the above auction
Private Collection, New York, acquired from the above in the 1980s
James Economos, Santa Fe, acquired from the above
Sotheby's, Paris, *Art Eskimo et de Colombie Britannique. Collection James Economos*, June 11, 2008, lot 34
Alaska on Madison, New York, acquired at the above auction
George Terasaki, New York, acquired from the above

CATALOGUE NOTE

Doll-like wooden and ivory figures such as the present lot sometimes served as playthings but they also often had significant and profound symbolic meanings. Such figures were carved, for example, when a couple was not able to have children. In these cases, the figures would be regularly fed and cared for. When members of the community were not able to be present during certain festivals, similar figures served as stand-in representations. During the Doll Festival, such objects were essential to ensuring a successful year of hunting and fishing. Special attention was given to the rendering of facial expressions, while the torsos were left unadorned, ensuring durability and easy handling (Fitzhugh and Kaplan, Inua: Spirit World of the Bering Sea Eskimo, Washington, D.C., 1983, pp. 156-157.)

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